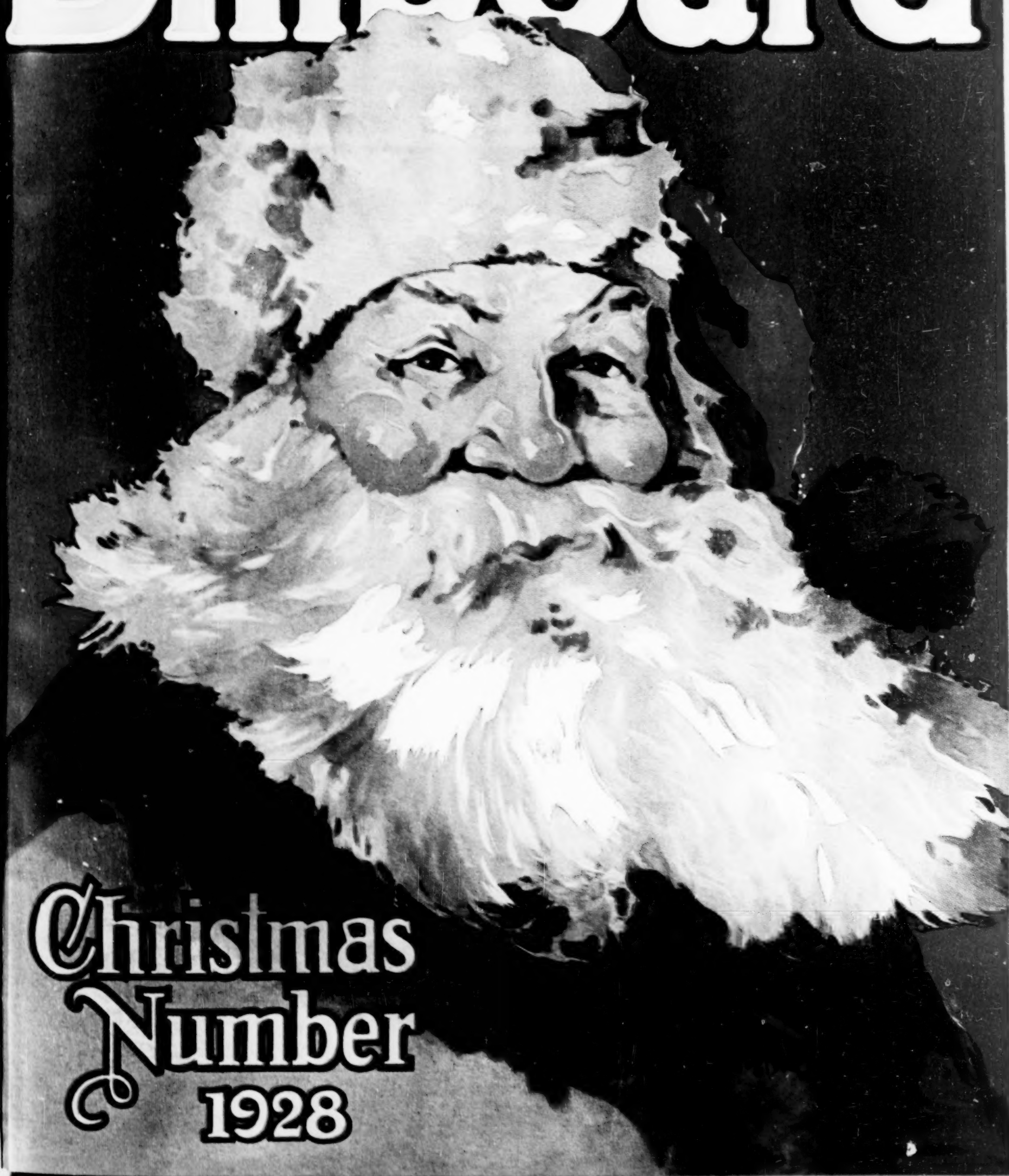
DEC. 8TH

15 CENTS

The Billboard



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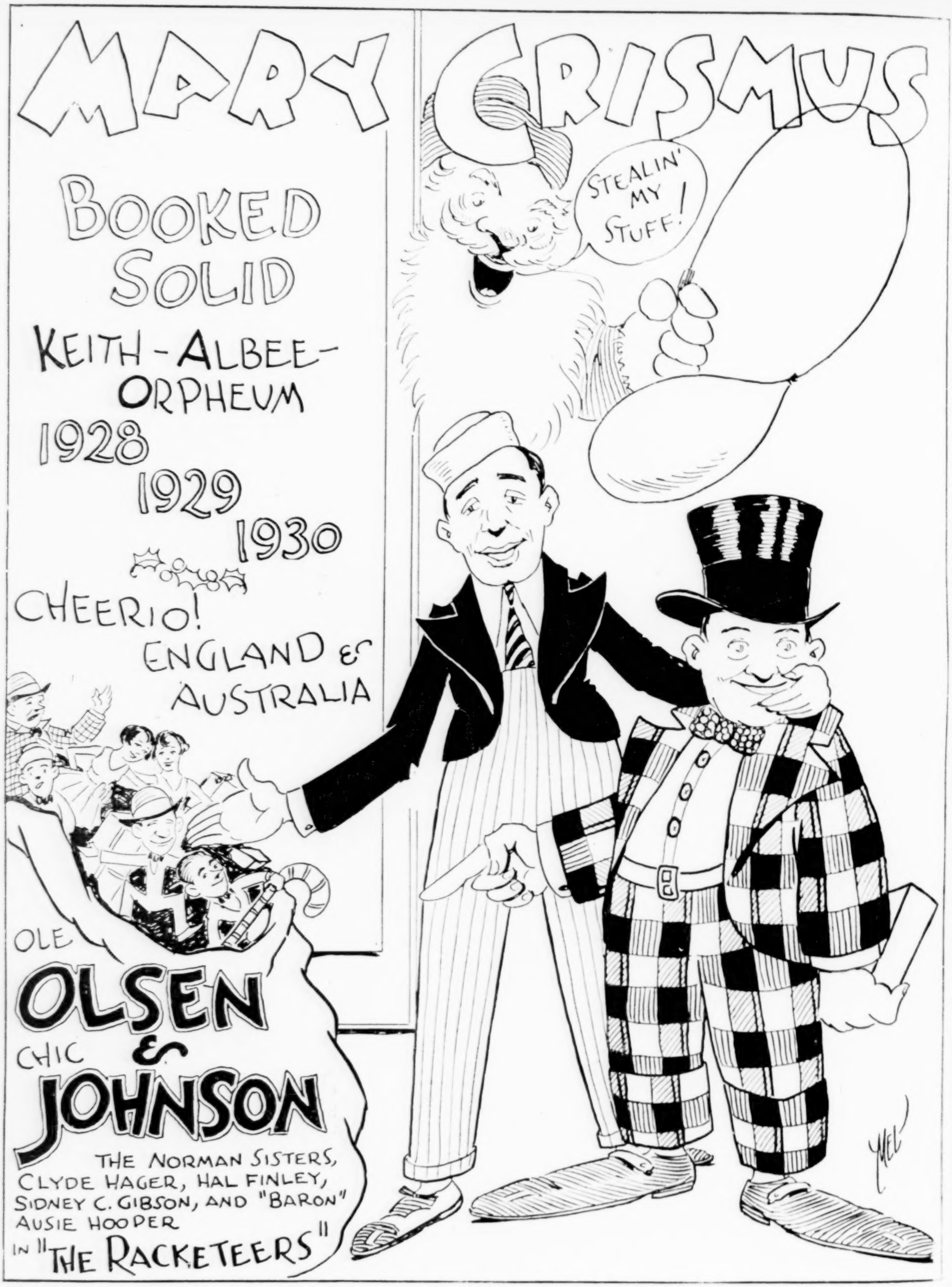
MARY CRISMUS
STEALIN' MY STUFF!
BOOKED SOLID
KEITH-ALBEE-ORPHEUM
1928
1929
1930
CHEERIO!
ENGLAND & AUSTRALIA
OLE OLSEN & CHIC JOHNSON
THE NORMAN SISTERS, CLYDE HAGER, HAL FINLEY, SIDNEY C. GIBSON, AND "BARON" AUSIE HOOPER
IN "THE RACKETEERS"

The Foremost Trade Publication of the Theater and the Show World.

The Billboard

Only News that Means Something. No Scandal To Dishonor the Profession.

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Labor Federation To Protect U. S. Musicians; Union Tones Down Agents-Managers Resolution

500 'Mechanical Doll' Artistes in U. S.

Little Known Profession Dates Back to 1769—Keen Rivalry

The "mechanical-doll" profession, as little known among the public as the show-boat business was until Edna Ferber wrote her provocative novel about it, now boasts more than 500 artistes in this country alone, according to George (Mechano) Stevens, a veteran and leading exponent of the art, billing himself as "the world's greatest mechanical man" and "the international smileless wizard."

Dating back to 1769 and constituting a show world by itself, the mechanical dolls, thru Stevens, now make a bid for trade-paper recognition. The artistes engaged in this unique line find employment not only in connection with theaters, circuses, carnivals, parks and street ballyhoos, but also in clothing shops, department stores and other mercantile establishments.

There is keen rivalry among the mechanical performers and many conflicting claims as to who is the "original" of one thing and another. Stevens sets

(See DOLLS on page 16)

Exposing Everything---Santa Claus Included

The penchant for exposing the mysteries and trickeries of the stage and screen was given momentum by the opening of the exhibit in New York where crepe rubber bricks, shipwrecks in a tub, cork mallets, miniature sets, etc., are revealed to the public. Syndicate writers immediately took up the idea, and now the whole country is at it.

Even theater folk themselves are doing it. One manager of a dramatic stock theater in Ohio, apparently realizing the public now is so wise that it's no use trying to fool it any more, went so far as to announce in his press notices that a Japanese tight-rope walker had been engaged to double for the leading man in making the "slide for life" in the local production of "Excess Baggage". This chap had a lot of faith in the belief that audiences can kid themselves and enjoy it.

Another theater man in the Midwest has been holding a "long white whiskers and hair" popularity contest for a man to play Santa Claus for his kid patrons during the holidays.

Park, Fair and Carnival Men Pour Into Chi. for Conventions

PARK

CHICAGO, Dec. 3.—The Stevens Hotel is a scene of activity this morning, scores of manufacturers of and jobbers in amusement park devices being busily engaged in putting the finishing touches to their exhibits in the spacious exhibition halls of the Stevens. Much of the material for the exhibits arrived Saturday. Several park men also came in Saturday and Sunday, Harry Tudor being one of the first to report. Sunday morning Fred W. Pearse, president of the N. A. A. P.; Judge Chas. A. Wilson, of Louisville, and H. A. Ackley had arrived

(See PARK on page 16)

FAIR

CHICAGO, Dec. 3.—The advance guard of the fair men began arriving in the city Saturday for the convention of the International Association of Fairs and Expositions, and all day Sunday there was a steady stream of delegates registering at the Auditorium Hotel. Many more are checking in this morning, with every indication of perhaps the biggest attendance the convention has had in years. Added to the fair men's own meeting, The N. A. A. P. and the International Live-Stock Show, there is this year the added attraction of the Inter-

(See FAIR on page 16)

Talkies Employed As Supersalesmen

DETROIT, Dec. 3.—The use of talkies in the world of commerce as supersalesmen has been initiated here by the Graham Brothers, the prominent Graham-Paige automobile men, who see a great future in the sound film as a means of enabling masters of industry to exert their forcefulness and personality to sell their goods thruout the world.

Graham-Paige at present is "road-showing" what is called the world's first commercial talkie, projected thru the first portable reproducing device made, at meetings in different cities. The result is that dealers, instead of getting a mimeographed letter or a call from some representative of the company, are addressed by the head officers of the firm in their own voices.

All three Graham brothers are speakers in the film. There is a prolog, with some scenes and incidental music by the Roxy Theater Orchestra, and a spoken sequence by Lionel Atwill, prominent actor. Then comes the personal addresses of the Grahams, followed by a short sequence with music—Arthur Pryor's Band—and an epilog by Atwill.

Showmen's League Holds Memorial Service

CHICAGO, Dec. 2.—Even nature apparently desired to do her bit today when the Showmen's League of America held its Annual Memorial Services at Showmen's League Rest, Woodlawn Cemetery, this afternoon, for she drew aside the curtain of gloom that has hung over the city for the past week and poured a flood of bright, warm sunshine on those gathered to pay their tribute of honor and respect to the loved ones who sleep in that beautiful park.

Each grave was decorated with a small American flag, lending a brave bit of coloring to the occasion. It was one

(See MEMORIAL SERVICE on page 16)

LAST-MINUTE FLASHES

NEW YORK, Dec. 3.—Carl Laemmle arrived here today to be present at the trial of Anne Nichols' $3,000,000 suit against Universal for infringement of "Abie's Irish Rose". It is understood an offer for settlement was made by Laemmle and turned down by Miss Nichols.

Swan Ringens and Her Diving Girls sailed today for an indefinite engagement in Europe. They open their tour December 10 in Duesseldorf, Germany.

Plans are reported under way for forming an Eastern fair association. First steps were taken by visiting secretaries during the Old Glory horse sales.

Joseph P. Kennedy is to head a gigantic newsreel merger, bringing in the two Hearst reels, International and M-G-M, Paramount News, Kinograms and Pathe, according to persistent reports. All would be released in sound with Photophone, and issued daily, it is understood, to buck Fox's News.

Broadway hears persistent report that Helen Morgan, playing in Ziegfeld's "Show Boat", at the Ziegfeld Theater, will be seen under Hammerstein banner next season.

May Wirth and the Wirth Family will sail December 8 for eight months' tour of European theaters, opening at the Palladium, London, with Paris and Berlin following.

John Ringling returns this week to Sarasota.

Where Character Women Go

MILWAUKEE, Dec. 3.—Selling storage eggs as fresh from the farm, with the aid of a character actress, rural costumes and country props, has caused the arrest of the head of a produce company here.

The woman said she was hired to give proper atmosphere and obtain high prices for the eggs.

Only 'Necessary and Wise' Assistance To Be Extended A. T. A. M.

NEW ORLEANS, Dec. 1.—A move toward protecting native musicians from being replaced by foreign artists, and a modification of the resolution introduced on behalf of the Association of Theatrical Agents and Managers, constituted the important matters pertaining to the theater acted on by the American Federation of Labor in the course of its convention here the last two weeks.

The recorded action of the labor body with regard to U. S. musicians reads as follows:

"Our attention was called to the fact that under the artist clause of the Immigration Act all foreign musicians are exempt from contract labor provisions of the act and that members of the American bands and orchestras are subjected to the competition of foreign bands and orchestras, more especially in hotels, restaurants, theaters, etc., and it is proposed that Bill H. J. Res. 312, designed to require that the artist clause of the Immigration Act shall be so construed as to protect American musicians from being replaced by foreign musicians, should be approved, and we recommend that this be done."

In connection with the appeal made by the A. T. A. M., the resolution introduced by Theodore Mitchell, requesting

(See UNION on page 16)

New Theater String Planned for Canada

TORONTO, Dec. 3.—The Gaumont Company, English company, which recently completed a $100,000,000 deal giving it control of some 350 theaters thruout the Empire, plans a new chain of theaters for Canada also, with Toronto as the key city of the string.

Major Holt, son of the governor of the Royal Bank of Canada, is among the prominent figures included in the financial group behind the present venture.

Gaumont is an all-British company and will show all-British film products.

Edward Auger, Canadian representative for the big movie company, announces that he is leaving to open up offices in several large cities of the Dominion.

"This is the last of the British possessions to establish a chain and make the string of theaters a complete circle of the Empire," he said. "Toronto may soon have some beautiful new theater buildings. With this as our key city we hope to extend the chain thruout Canada."

23 Miles a Day for Usher

MADISON, Wis., Dec. 3.—Herbert Hurling, usher at the Palace-Orpheum Theater here, having a penchant for statistics, attached a speedometer to his leg for one week.

It averaged 23 miles a day, or 8,395 miles a year.

Boston Officials Disapprove Play

"Gods of Lightning", Sacco-Vanzetti Drama, Will Not Be Allowed as Is

Gods of the Lightning, the play by Maxwell Anderson and Harold Hickerson, based on the Sacco-Vanzetti case, will be banned if it opens in Boston. Moreover any Boston theater producing it will be closed for a period of time, in accordance with the Boston censorship regulations. This is indicated in correspondence between Hamilton MacFadden, producer of *Gods of the Lightning*, John M. Casey, chief of the Boston Licensing Division, and the Boston Corporation Counsel, Frank S. Deland. This correspondence was turned over to *The Nation* by MacFadden and is printed in the current issue of that magazine.

Boston officials have the authority not only to stop a play which offends the law but to close for a period of time the theater in which it is produced, *The Nation* points out. It is customary, therefore, for theater owners to insert in their contracts a clause by which the producer undertakes to indemnify the owner in case his theater is closed. Hence, Hamilton MacFadden, before taking *Gods of the Lightning* to Boston, submitted the manuscript to John M. Casey, chief of the Licensing Division, to learn what the official attitude would be. The latter passed the play along to the Corporation Counsel, Frank S. Deland, for an opinion. And this is what he got:

In compliance with your request this department has carefully examined the manuscript of the play, "The Gods of the Lightening" (we preserve the spelling used in the city of learning) with a view to advising you as to the course to be pursued by you.

"Unless changes are made in the various passages of the manuscript wherein the name of the Lord is used in such a manner as to be obnoxious to any one, whether he be believer or otherwise, and which in many instances borders on the blasphemous, you would in duty be bound to recommend to the statutory board or officials who pass upon the suspension of the theater licenses that the license of any theater which allows this performance to be shown in this city be revoked if such passages were allowed to remain after a first performance in this city.

There are also many passages in this manuscript that are so condemnatory of our government, its form, its practices and its officials, both national and State, that it would require but a little stretch of the imagination to term them anarchistic and treasonable. The whole play, it seems to me, is an attempt, while depicting the recent trial of Sacco and Vanzetti in Massachusetts, to bring into disrepute our judicial system and our judicial officers, especially those officials who participated in the Sacco-Vanzetti trial. It is unfair to them and only tends to hold them up to ridicule and to unfairness. It is in reality a dishonest attack upon our courts and our judicial system. I do not believe it is worthy of a place on any American stage, more especially a Boston stage. In my opinion the producers should be notified that their play does not meet with your favor and probably will not meet with the favor of the statutory board on licenses in this city.

Mr. Casey forwarded a copy of this letter to MacFadden with a brief note saying that the Corporation Counsel's "opinion in no manner differs from the conclusion I had arrived at."

English Companies for Canada

HALIFAX, N. S., Dec. 1.—The Bransby-Williams Company, composed of all-English players, producing two plays, one of them a dramatization from Dickens, will soon arrive in Halifax to start a tour of Canada from the Atlantic to the Pacific. The first Canadian performance will be in Halifax. George MacLeod is organizing in England a company of players for a tour of Canada from the Atlantic to the Pacific. All of the members of the company will be English, as will be all the plays that will be used by this dramatic repertoire company. MacLeod was in the support of Sir John Martin-Harvey on his last tour of Canada. The MacLeod Company is due in Canada early in January and will open the tour at Halifax.

Another company may also be brought across the ocean to play in stock in one of the Toronto houses for the late winter, spring and summer.

ARTHUR WONTNER, English actor who made his first success under the late Charles Frohman when as understudy for Sir Gerald Du Maurier he played Raffles, now is appearing in another Du Maurier role under Frohman's successor, Gilbert Miller. Wontner is playing the role of Sir John Marlay, M.D., in "Interference", now playing on tour. He has enjoyed a distinguished career on the English stage.

Shubert Show Shifts Leave Chi. Houses Dark

CHICAGO, Dec. 1.—Shifting of dates of several Shubert shows will leave two or more Shubert houses dark for half of December unless further unexpected shifts occur. *The Skull* departs from the Princess tonight, leaving that house dark and with nothing in sight for an early reopening. The Woods will be dark for two weeks starting December 9, as *The Five o'Clock Girl* leaves at the end of next week. The German star, Moissi, is scheduled to open there December 23 in *The Living Corpse*. The Garrick has been fortunate enough to secure the *Grand Street Follies*, first announced as canceled, to follow *Interference*, which moves on after tonight. *Nobody's Girl*, at the Majestic, is wavering in the balance and the local Shubert office was not prepared to say whether it would continue longer than tonight. *The Desert Song* will come to the Majestic on December 23 for a four weeks' stay.

Mitzi, in *The Lovely Lady*, dated to open the Apollo December 16, has been shifted to the Garrick for December 23, with nothing so far announced for the Apollo, which may not be ready for opening until later in the month.

Following the departure of *Good News* tonight the Selwyn will be dark until the 23d, when *Coquette* comes in.

Maud Allan Dances Again

LONDON, Dec. 3.—Maud Allan, famed as a classical dancer, is to reappear on the London stage in January. She will make her return at Albert Hall on a concert program. A symphony orchestra will play Tchaikovsky's *Sixth Symphony*, and Miss Allan will interpret the music with dance steps. She will offer also one or two of the dances with which she has been identified.

AdvancePanning For Road Show

Johnson City Chronicle Tips Off Public To Avoid "Naughty Marietta"

JOHNSON CITY, Tenn., Dec. 3.—Panning a rotten show after the first performance may be the regular procedure but this progressive little town is so far ahead of the times that it is able to do its theatrical panning well in advance, thus probably sparing a lot of innocent showgoers.

The case in point made its appearance yesterday in the amusement columns of *The Johnson City Chronicle*, wherein the good public of this section was warned to beware of a road show, under the name of *Naughty Marietta*, which is described as headed this way from Dallas and other Southwest points, where, according to *The Chronicle*, the production has been leaving a bad taste. It is understood that the outfit travels by truck. Several producers with shows in the South have sent personal messages to be on the lookout for the offending attraction.

W. N. McConnell Heirs Start Suit for Estate

QUINCY, Ill., Dec. 1.—Suit for partition of the estate of Wiley N. McConnell, theater owner, and for sale of the Orpheum Theater Building, Hampshire and Sixth streets, has been filed by relatives of the theater man in Circuit Court here. McConnell and Jack Hoeffler, now local manager for the Great States Theaters, built the Orpheum 15 years ago at a cost of $100,000, but in recent years it has been operated under lease to the Balaban & Katz interests thru a subsidiary, the Quincy Theaters Operating Company. The bill alleges that no settlement of the property or income from the property has been made since the death of Mr. McConnell July 29, 1927, and asks that inasmuch as the widow has not elected to receive her dower right, she is now entitled to her full share under the law and the remainder divided among the father and two brothers of the deceased theater man.

Boston Attractions

BOSTON, Dec. 1.—Christmas Eve and Christmas Night will bring at least three important shows here. *The Royal Family*, at the Wilbur Theater, and the Pepys comedy, *And So to Bed*, at the Plymouth Theater, will both open Christmas Eve, while Joe Cook's *Rain or Shine* will be a Christmas night attraction at the Shubert Theater.

Both the Shubert and Majestic theaters are likely to be dark the week before Christmas, since *The Red Robe* and *A Connecticut Yankee* will leave town December 15.

Meanwhile a new musical, *The Houseboat on the Styx*, will have a pre-Broadway showing at the Colonial Theater, starting December 10, with Blanche Ring, a Hub favorite; Jack Hazzard and Alice McKenzie heading the cast.

This week Ruth Draper is playing her first full week's engagement in Boston at the Plymouth Theater, giving the regular eight performances of her one-woman show.

ROY CROPPER, popular tenor, has the male lead in "Nobody's Girl", the new musical piece which opened at the Majestic Theater, Chicago, November 25. Cropper formerly had leading roles in "The Student Prince" and "Castles in the Air".

Mussolini Sponsors Movie Institute

GENEVA, Dec. 3.—The International Educational Cinematographic Institute, recently established in Rome, is of interest to film fans the world over. It was established under the auspices of the League of Nations. Italy provides the funds. The league supervises.

It is contemplated to promote the film industry as a powerful element in world education. The idea was originally conceived by Senator Cippico, of Italy, and immediately Mussolini sponsored it, recognizing the value of the cinema in the public schools of Italy. Thru the pressure brought to bear by women's associations a woman, Miss Gabriela Mistral, of Chile, has been appointed to place on the governing body. The United States member is Dr. Vernon Kellogg, of California.

Goodman Theater Staging Barrie's "Dear Brutus"

CHICAGO, Dec. 1. — Sir James M. Barrie's *Dear Brutus* will follow *The Inspector General* at the Goodman Theater next Tuesday night. It will be staged by B. Iden Payne and presumably the staging will follow Barrie's own wishes as to what the play should be, for it was Payne who staged the original Frohman production in New York with William Gillette and Helen Hayes.

Katherine Krug, who began an extraordinary series of child portraits with her Hedwig in *The Wild Duck*, will play Miss Hayes' part of Margaret, the dream child in the forest. Roman Bohnen will play Dearth, the artist, Margaret's father, with Ellen Root as his wife. Joan Madison will play the redoubtable Joanna, and Payne himself the role of Purdie. Lucille Colbert will be cast as Purdie's wife. Russell Spindler plays Matey, the admirable Crichton of the piece, and Art Smith Mr. Lob, whom playgoers will recognize as Puck, the "lob of spirits", in modern dress. This is the first Barrie play to be added to the Goodman's increasing repertory and, as staged by Mr. Payne, should be a definite production.

Whiting-Robin Engaged To Write Theme Songs

HOLLYWOOD, Calif., Dec. 3.—Richard Whiting, Detroit composer, and Leo Robin, lyricist, of New York, have just arrived here, where they have been engaged to write the theme songs for *The Wolf of Wall Street*, starring George Bancroft, and *Wolf Song*, featuring Gary Cooper, Lupe Velez and Louis Wolheim.

The Whiting-Robin song for *The Wolf of Wall Street* will be sung in the sound synchronization by Madame Olga Baclanova, who will be featured in the picture in support of Bancroft. Lupe Velez will sing the theme song in the sound synchronization of *Wolf Song*.

LONDON CABLES—Special to The Billboard

LONDON, Dec. 1.—The forthcoming week will be alive with new productions. On Monday *Burlesque* opens at the Queen's. *Little Eyolf*, rarely played Ibsen drama, is at the Everyman. Adams' opera, *Clemence*, Dane's latest, starts a month's season at the Old Vic. *The Play's the Thing* is the St. James offering on Tuesday. The following night Al Woods' production at the Fortune of *Jealousy*, with Mary Newcomb and Crane Wilbur, clashes with the Ben Levy play, *Mrs. Moonlight*, at the Kingsway. *Out of the Sea* comes off tonight, and a revival of *Doctor Knock*, replaces it at the Strand Theater on Thursday of this week.

The affair of the Duncan Sisters is a mystery apparently remaining unsolved at the Gaiety. Mimi Crawford helped them out this week by playing Eva in *Topsy and Eva*, with Vivian shifting from her role of Eva to Topsy. But the latest news is that Rosetta returns tonight. There is a rumor that Vivian is now ill. Noble Sissle has also been doing his turn at the Gaiety this week.

This week's sailings: T. Elder Hearn, touring revue producer; Gil Boag, Stanley Earl, Christian and Duron, W. H. Bash and Serge Rachmaninoff.

NEWS LETTERS—London, Berlin, Page 43; Paris, 5.

Court Sympathy Gives New Touch to Dirt Show Arrest

Fulton Players Move to Rivera

Stock Company Ends Run of 112 Weeks at Fulton Theater, Brooklyn

NEW YORK, Dec. 3.—After 112 consecutive weeks at the Fulton, Brooklyn, Jules J. Leventhal's Fulton Players (dramatic stock) move today to Werba's Rivera, in the same boro. The company, which remains intact, follows the Travers and Carleton Players into the latter house. *The Nighthawk* is its first Rivera production.

James S. McLaughlin, the Fulton's house manager and director of the Leventhal stock company, retains this status in the new stand. The personnel of the group comprises James Marr, stage director; John Barnes, stage manager; Frances McGrath, leading lady; Warren Ashe, Janet Merle, Frances McHugh, William Howatt, Russell Swan and Eddie Wilson.

The Fulton, operated by Loew as a vaudefilmer before Leventhal took it over, will remain dark indefinitely. Loew's lease on the property has but several months to run and it is unlikely that the outfit will act on its reported option.

New Orleans Police Seek Dance Promoter

NEW ORLEANS, Dec. 3.—Local police are seeking one Hal J. Ross, said to be a movie producer from Hollywood, who promoted a dance marathon here and then disappeared with the $2,000 prize money, leaving behind him a string of bills and a rubber check. The bunion affair was held at the Hi-Li Fronton. Among those who have money due them are G. S. Couper, floor manager; Cornelia Wilson, hostess; the musicians and various others.

Ross is described as about 45, weight around 160, partly bald, a good dresser and a fluent talker.

J. Paul O'Hern Re-Elected

JOLIET, Ill., Dec. 1.—J. Paul O'Hern was re-elected president of the Musicians' Union No. 37 at the annual meeting in this city. Robert Pierce was chosen vice-president; George Hendrick, recording secretary; Otto Mattel, financial secretary, and John Sheridan, sergeant-at-arms. George Homes, George Martin and Michael Chelini were named trustees.

Gordon Craig's Sudden Exit From Cast of Paris Play

PARIS, Dec. 1.—Gordon Craig's local debut with the English Players this week was short lived. The grandson of the late Ellen Terry made a sudden exit, following a verbal set-to between he and Edward Stirling, leading man of the company, which is presenting Arnold Bennett's *The Return Journey*, a modernized dramatic version of *Faust*.

The trouble started immediately after Craig appeared on the stage in a supporting role to Stirling, who was the modernized Faust. Craig's entrance, plus the knowledge that he was the grandson of England's cherished actress, caused a spontaneous applause from the distinguished Anglo-American audience, which included the author's wife.

Stirling occupied the center of the stage, and in his part held out a welcoming hand to Craig. The grandson, however, stepped out of his part, and turned and bowed to the audience, leaving Stirling with his outstretched hand.

There was a slight gasp from the audience. Later, after the first exit, Craig did not appear again. Stirling explained from the stage that it was due to "sudden illness," and the play proceeded with improvisations, eliminating Craig's part.

It was afterward learned that words were exchanged, and as a result Craig and the English Players parted definitely.

THE FRATELLINI BROTHERS—Albert, Francois and Paolo—popular clowns of the Cirque d'Hiver, Paris, and known internationally for the distinctiveness and excellence of their comedy.

Smart Aleck Drama Critics Hurting Road-Show Business

The smart-aleck attitude of dramatic critics in a good many of the smaller cities has been brought forth by theatrical advance agents and company managers as one of the important contributing factors to the poor condition of the road show business, according to data uncovered in a survey just completed. This attitude also is blamed as partly responsible for the reluctance of New York and Chicago producers to send out more traveling attractions.

In the friendly towns, where theatrical writers understand the difficulties now facing companies on tour, and where technical discrepancies are overlooked so long as the show as a whole provides a satisfactory performance for the price asked, road shows still are frequent enough—and they draw good patronage, as revealed by the survey.

But producing managers have adopted the practice of avoiding towns where shows are reviewed by wisecrackers with a provincial complex and an uncontrollable urge to pan anything of metropolitan origin.

As James Watts, drama editor of *The Duluth Herald*, recently put it, "the boy scout critics are doing their best to kill the road show. With holy zeal, the youthful critic goes to a show feeling that his mission is to criticize. If a show has a few minor faults, he plays these up in his lead, thereby creating a wrong impression and keeping hundreds away from the theater. If a show is 75 per cent good, the lead of the story should not direct attention to some minor fault. The boy scout critics would drive the road show from the country and at the same time would decry the 'impoverished condition' of the theater."

Another troublesome development this season is the widespread tendency to discuss, unintelligently, the talking pictures, thereby spreading wrong ideas and creating confusion in the public mind. This is believed to have something to do with the condition reported by a prominent road show manager, who writes:

"The present season is one of extreme doubt. No one seems to know what the public wants, and the things one thinks will go with an audience fail to bring folks to the theater at all. The cry is for clean plays, but the box office returns are nothing compared with the takings of the show with the nude chorus and the off-color blackout skits. To explain the situation is beyond me."

Two Actors Injured In Rehearsal Crash

NEW YORK, Dec. 3.—*Tomorrow*, described as "a play with the future," will not open Wednesday evening at the Lyceum Theater as announced as a result of an accident Friday night during a rehearsal, when a property papier-mache airplane crashed 20 feet to the stage, seriously injuring Howard Allen and Mervin Williams, members of the cast, who were riding in it.

The two actors are in Bellevue Hospital, where they are reported suffering from dislocations of the spine and internal injuries. Police are probing the accident to see whether it was the result of negligence.

John Ashley, Ltd., is billed as the producer, and Carl Reed is understood to be prominently concerned. A definite opening date will be announced later this week.

Pathe Moving Exchange

NEW YORK, Dec. 3.—Many other leading film distributors having moved their exchanges to the Film Center block bounded by 8th and 9th avenues and 44th and 45th streets, Pathe has signed a lease for a large part of the eighth floor of the Film Center Building to transfer its exchange there from the old Vitagraph Building, where it has been located for some time.

Pathe has a 10-year lease at a rental in excess of $200,000 annually. It takes possession January 1.

Broadway Openings and Closings

DECEMBER 3

Angela, book by Fanny Todd Mitchell, based on the old play by Capt. Richard Marshall titled *A Royal Family*, lyrics by Mann Holiner, music by Alberta Nichols, presented by the Shuberts at the Ambassador Theater.

Three, by David Pinski, presented by Celia Avramo at the Edyth Totten Theater.

DECEMBER 4

Whoopee, book by William Anthony McGuire, music by Walter Donaldson, lyrics by Gus Kahn, presented by Florenz Ziegfeld at the New Amsterdam Theater.

***Singing Jailbirds*, by Upton Sinclair,** presented by the Provincetown Players at the Provincetown Playhouse.

Closings Saturday night, December 1, included: *The War Song*, at the National Theater, after completing 80 performances; *Ups-a-Daisy*, at the Shubert Theater (65); *Redemption*, at the Ambassador Theater (16); *Crashing Thru*, at the Republic Theater (40); *These Few Ashes*, at the Mansfield Theater (39), and *Back Here*, at the Klaw Theater (8).

Movings, Monday night, December 3, included *Tin Pan Alley*, from the Biltmore Theater to the Republic, and *Night Hostess*, from the Martin Beck Theater to the Vanderbilt.

Baltimore Judge Pities Girls Who Must Cooch for Living

BALTIMORE, Dec. 1.—The arrest and trial of performers charged with taking part in an indecent theatrical performance was given a new touch here this week, following the arrest, Monday night, of members of the Mickey Markwood burlesque stock company at the Embassy Theater, managed by Manny Levine. The offending parties were ordered to appear Tuesday in Central Police Court.

After witnessing a reproduction of the shimmy numbers, which brought the law down on the burlesque house, Magistrate Cadden, instead of handing out fines and jail sentences, merely shook his head and said:

"My sympathy goes out to you people who have to make your living in such a manner."

Whereupon the case was dismissed—with the admonition, however, that the performers would receive different treatment next time they are brought up for an offense of this kind.

Students Use Tiny Stage In Study of Stagecraft

AKRON, O., Dec. 3.—To assist students in the speech department of the University of Akron in visualizing stage settings, stage operation and lighting effects Professor Donald Hayworth, head of the department, has caused a tiny stage to be set up in the classroom. It is equipped with scenery and lighting devices. On this miniature stage the students' shows will be worked out before they are carried to the stage for life-size production. The model theater was constructed at a cost of $175. Classes in stagecraft will continue in day and evening sessions.

Chicago Equity Meeting Addressed by Gillmore

CHICAGO, Dec. 1.—Frank Gillmore, executive secretary of the Actors' Equity Association, who was in Chicago this week on an inspection trip, on Tuesday night addressed a meeting of Equity members. Several hundred were in attendance. Madge Kennedy, star of *Paris Bound*, acted as chairman.

Gillmore explained the agency situation as it now stands and answered questions concerning it. A number of local stock actors in attendance called attention to the deplorable conditions existing here among performers at the present time. Perry Crandall, Equity deputy at the National Theater, and Richard Irving, deputy at the Chateau, spoke. The former called attention to the large number of amateurs who are joining Equity. Under the present rules, he stated, an amateur cannot work with a stock company even for one week unless he takes out a junior Equity card. The result of this, according to Crandall, is that many of these amateurs who prove to be incompetent leave a company with which they have appeared for one or two weeks and on the strength of their junior card obtain employment with other companies. He suggested that this might be remedied by allowing amateurs to work for one or two weeks without a card. Then if they prove incompetent they would find it difficult to obtain work with any other company.

A suggestion was made by one of the stock actors that the number of new members be limited by allowing only five a month to New York and two each to Chicago, Kansas City and San Francisco. Gillmore pointed out the fallacy of this plan, which would be impossible of application.

Publix-Eastman Deal May Give Rochester Units

NEW YORK, Dec. 3.—According to inside information here, the Publix deal to take over the Eastman Theater, Rochester, N. Y., is going thru.

Publix may use the house for units, it having no theater for the big presentation shows in Rochester.

THE NEW PLAYS ON BROADWAY

EMPIRE

Beginning Tuesday Evening, November 27, 1928

THE AGE OF INNOCENCE

A dramatization of Edith Wharton's novel of the same title by Margaret Ayer Barnes. Staged by Guthrie McClintic. Settings designed by Gertrude Newell and executed by Carl Schultz. Costumes designed by Gertrude Newell and Barbier and executed by Worth, of Paris; Helene Pons Studio and Brooks Costume Company. Presented by Gilbert Miller, starring Katharine Cornell.

Alice Furdyce.....Margaret Barker
Tom Hamilton.....Henry Richard
Lucy Duane.....Jean Howard
Harry Delancy.....Stanley Gilkey
Sillerton Jackson.....William Podmore
Jessie Lefferts.....Nora Stirling
Mrs. Henry Van Der Luyden..Isabel Irving
Mrs. Manson Mingott.....Katharine Stewart
Mr. Henry Van Der Luyden....Frazer Coulter
Julius Beaufort.....Arnold Korff
May Van Der Luyden.....Eden Gray
Newland Archer.....Rollo Peters
Countess Olenska.....Katharine Cornell
The Duke of St. Austrey.....Peter Spencer
Anastasia .....Giannina Gatti
Stephen Letterblair.....Albert Tavernier
Carlos Saramonte.....Edouard La Roche
Jean .....Pierre Soupault
Newland Archer, Jr.....Franchot Tone

SCENE 1—The Conservatory of Mrs. Van Der Luyden's House on Astor Place. An Evening in November. Scene 2: Madame Olenska's Little House on West 23d Street. An Afternoon in March. Scene 3: Mr. Letterblair's Law Office on Lower Broadway. The Following Autumn. Scene 4: At Madame Olenska's. An Evening a Week Later. Scene 5: Madame Olenska's Apartment in the Rue De Varenne, Paris. Forty Years Later. Time—The '70s. Locale—New York and Paris.

This business of adapting novels to the stage is precarious at best, a fact that is aptly proven in this dramatization of Edith Wharton's story of the same title. Yet there is a definite charm about this play that can not be overlooked despite its languorous pace and its flaunting of the strict laws of dramaturgy.

Even in book form *The Age of Innocence* is static. After all, the principal charm of the novel lay in the superb artistry of its atmosphere. It caught and held the quaint, unsullied customs and manners of New York life in the '70s. The dramatic version has succeeded in transposing some of this to the stage. The difficulty is that the theater requires something more definite. This story does not offer it.

All things being equal, Margaret Ayer Barnes has made an honest and sympathetic adaptation. She has done a capable job and it must be remembered that, from a dramatic point of view, her materials were not too heavy. *The Age of Innocence* is well suited to the wide and flexible scope of the novel and, in its very essence, it is well-nigh impossible to jam the same material into the tight, exacting requirements of the drama.

Undoubtedly Miss Barnes was well aware of this, for she has not attempted to fit her story to the hidebound traditions of playwrighting. This stage version is episodic in structure and composed of five outstanding incidents in the development of Countess Olenska's and Newland Archer's futile love for each other.

Admitting its defects as stage fare, granting it is a slow and droopy vehicle for the theater, the fact remains that it is a fetching and appealing entertainment. Undoubtedly much of the credit for its charm is due to the excellence of the playing, the intelligence of the direction and the quality of the casting.

In other words, *The Age of Innocence* is never more than a mild, sentimental play that possesses all the delight and quaintness of an antique and just about as much utility. It all presents a lovely picture that throws a comforting and delicate glow of satisfaction without ever offering any great amount of stimulation.

Those who have been responsible for giving this fine story life and movement on the stage deserve great credit. They have made a sincere and gallant contribution. If they have failed to stand the test of strong, convincing theater, it is because their material offered an insurmountable handicap. Withal, *The Age of Innocence* bids fair to give a good account of itself. The charm of the play and its mounting are delightful. The excellence of the playing more than makes up for some of the weaknesses in other departments.

Whatever may be wrong with the play, it can not be shifted to Katharine Cornell. She contributes a performance that is one of the finest to be seen on Broadway, and if *The Age of Innocence* is remembered it undoubtedly will be because of her work in it. Certainly she has caught the atmospheric quality of Miss Wharton's novel and fused it with life. It is a memorable performance and one that secures her place as one of this country's outstanding actresses.

Altho the star dominates all other features of the production, the supporting cast is of unusually high quality. This goes especially for Arnold Korff, as the suave and continental Julius Beaufort. He is very nearly perfect in the role, rising to genuine heights in that delicate scene wherein confession of his futile love for Madame Olenska breaks thru his lips.

Rollo Peters plays the idealistic Newland Archer and does so with sympathetic understanding. Eden Gray is attractive as his wife and Franchot Tone gets in some telling work in the last act as their son. Some excellent character work is contributed by Isabel Irving and Katharine Stewart and the lesser parts are ably handled by Margaret Barker, Henry Richard, Jean Howard, Stanley Gilkey, William Podmore, Nora Stirling, Peter Spencer, Giannina Gatti, Albert Tavernier, Edouard La Roche and Pierre Soupault.

Guthrie McClintic has done an exceptional piece of direction, considering the placid material with which he had to work with. The costumes and settings of Gertrude Newell are delightful and authentic. WILFRED J. RILEY.

LITTLE

Beginning Monday Evening, November 26, 1928

THE LADY LIES

A play by John Meehan. Staged by David Burton. Settings designed by Jo Mielziner and executed by Robert W. Bergman Studios. Presented by Joseph Santley, Theodore Barter and John McGowan, featuring William Boyd and Shirley Warde.

Bob Rossiter.....Charles Cromer
Josephine Rossiter.....Anna Thomas
Tyler.....Robert Barratt
Robert Rossiter .....William Boyd
Henry Tuttle .....James Seeley
Amelia Tuttle.....Cordelia McDonald
Berenice Tuttle.....Cara Gould
Ann Gardner .....Anita Damrosch
Florence Rossiter.....Betty Lawford
Alex Huntington.....Henry Wadsworth
Joyce Roamer.....Shirley Warde
Hilda Pearson.....Nan Sunderland
Thomas (the Butler).....Harry Lilliford
Maid .....Olive Burgoyne

ACT I—Rossiter's Library. Easter Time. Saturday Evening at 8:30. ACT II—Joyce Roamer's Apartment. Same Night at 1:30 A.M. ACT III—Same as Act I. Same Night at 3 A.M.

Despite the fact that *The Lady Lies* contains some excellent ideas it never succeeds in being more than a strained and artificial play. Apparently the technical limitations of his theme offered a serious problem to the author, for more than once he lingers with his situations until they have all but become sterile. Again, it is questionable whether John Meehan has made the most of the material at hand. Certainly there is no doubt but that it will all turn out happily, a fact that weakens the clever conflict the plot offers and relegates it to the category of "cute" comedy.

It may be that Meehan only intended that his piece should be taken for whatever fun it might offer. If so, he has not been specific on the point, for time and time again he tends to become very profound and serious about it all. Suffice to say that he seldom succeeds, for *The Lady Lies* is written in such a variety of keys that one stifles the effectiveness of another.

There are moments, to be sure, when this play packs a wallop, but such times come after a long, dreary and overstretched scene so that the telling punch is drawn. This is undoubtedly due to the fact that *The Lady Lies* is not a free, easily written piece. In fact, it shows signs of having been too closely set to formula. In his efforts to be crafty and an expert technician, Meehan has become artificial and mechanical.

Briefly, the play concerns the efforts of three charming children to save their father, a widower, from a woman with whom he has been living for seven years. His so-called double life is exposed when a puritanical relative from New England tells the youngsters of the mistress and threatens to take them from the care of their father. At any rate, it all ends happily enough when the children bring their parent and the woman together, after he had decided to give her up and marry a girl, whom he did not love, but who possessed social qualifications.

The first act is by far the best and it moves in a swift, even pace that is in distinct contrast to the two succeeding sessions. Certainly the second act can be improved by cutting the tedious opening scene between the mistress and a "sister in sin". This episode is carried on far too long and, indeed, becomes irritating in its long-winded and repetitious reflections on love, the fickle male and perilous position of living "without benefit of clergy". Of course, the third act is nothing more than a conventional and happy ending, written with care and full of compromises that everyone will be perfectly satisfied with the outcome.

The acting in *The Lady Lies* is of considerably better quality than the play itself. William Boyd is calm and kindly as the father and he plays with an easy freshness and restraint that lends ample conviction to the part. Shirley Warde is capable as the mistress, especially in those moments that allow for emotional playing. Her last scene in the second act is particularly good, principally because she does not overdraw a situation that allows ample opportunity for stepping into such a pitfall.

Altho Boyd and Miss Shirley are the featured members of the cast they stand out no more boldly than do Charles Cromer and Anna Thomas, as two of the children. Indeed it is this pair that keep *The Lady Lies* from completely falling apart. The comedy moments are theirs and when the play becomes moving it is due to their delicate playing.

James Seeley, as the trouble-making relative, is too severe, too overdrawn to carry conviction. There is a well-grounded suspicion, however, that such an impression is the fault of Meehan's writing of the part than thru any weakness in the playing. Nan Sunderland is stereotyped as the mistress' girl friend.

The other characters are given little opportunity to show their mettle, altho they have been carefully cast and are suitably played by Robert Barratt, Cordelia McDonald, Cara Gould, Anita Damrosch, Betty Lawford, Henry Wadsworth, Harry Lilliford and Olive Burgoyne.

Except for the second act, which can easily be speeded, David Burton's direction is intelligent and he keeps the play moving at a good pace. Jo Mielziner's settings are well adapted to the play. WILFRED J. RILEY.

PLYMOUTH

Beginning Monday Evening, Nov. 26, 1928

HOLIDAY

A comedy by Philip Barry. Settings by Robert Edmond Jones. Staged and presented by Arthur Hopkins.

Linda Seton.....Hope Williams
Johnny Case.....Ben Smith
Julia Seton.....Dorothy Tree
Ned Seton.....Monroe Owsley
Susan Potter.....Barbara White
Nick Potter.....Donald Ogden Stewart
Edward Seton.....Walter Walker
Laura Cram.....Rosalie Norman
Seton Cram.....Thaddeus Clancy
Henry.....J. Ascher Smith
Charles.....Cameron Clements
Delia.....Beatrice Ames

ACT I—A Room on the Third Floor of Edward Seton's House in New York, December, 1927. ACT II—A Room on the Top Floor of Edward Seton's House, New Year's Eve, 1927. ACT III—A Room on the Third Floor. Twelve Days Later.

If there is any doubt about the place Philip Barry holds in the ranks of American playwrights let it be dispelled by *Holiday*. He is far and away the best contemporary writer of intelligent comedy and here is the most sparkling, the sanest of insanities, if such a paradox is allowable, that Broadway has to offer.

Certainly this piece deserves to go down in textbooks on playmaking as an outstanding example of what brilliant dialog can do. The talk in *Holiday* is radiant and indeed it is so evenly excellent that one wonders how the author could keep it up at such a consistent pace thru the requirements of a full-length play. It is a hopeless task to attempt to point out the high spots since it would necessitate a stenographic report of most of the conversations.

Holiday is, at one and the same time, witty and mad. The play moves on to the tune of rapid-fire jabs and jibes that bristle with humor and bite with pungency. Yet, it is more than just fun or even intelligent tomfoolery. Barry has written a counter melody to his frivolous song that carries depth and meaning. Say what you will, there is a strong underlying truth to this apparently flimsy comedy and its texture is heavier than the feel might indicate.

As in the case of *Paris Bound*, Barry aims his good-natured, but none the less stinging, thrusts at the barren lives of the rich. It concerns Johnny Case, a manly, admirable youth with neither financial or social background, but only a desire to live, who falls in love with Julia Seton, daughter of the immensely wealthy Setons of Fifth avenue. Johnny believes there is more than money to live for and he has planned to enjoy things and live leisurely while he is young and slave, if he has to, during the later years of his life.

Such an outlook is incredible to the elder Seton, since to him money is everything worth living and striving for. He sets Johnny down as an idler and the shallow Julia joins him in his views. There is another daughter, however, the rebellious and self-thinking Linda, who supports Johnny's views and, at the same time, falls in love with him. When, in the end, Johnny realizes the chain the Seton family would be around his neck and up and walks them off, Linda is after him to Europe.

There is no doubt but that as far as the sheer brilliance of the dialog is concerned, the first act of *Holiday* is the best. In fact, that is just about all there is to the opening session. The difficulty is that dialog, no matter how excellent, does not make good theater. So, with the second act, Author Barry unfolds a crafty little drama of his own that, while it is sturdy enough to stand on its own feet, gains added strength when clothed in the armor of sophisticated language.

Certainly this piece is a gayly contrived artifice. Undoubtedly careful analysis or an overcritical view would lead one to conclude that the characters or situations carry little illusion of reality. On the whole, however, whether it be due to the excellence of the writing, the craftiness of the direction, the high quality of the playing, or all three, the fact remains that, for all its apparent artificialities, *Holiday* is convincing fare in spite of itself. No one believes for a moment that any group of people could carry on for an entire evening the extraordinarily clever talk that these characters revel in. Yet it all rolls off the tongues of the players with such oily nonchalance that it soon becomes credible.

No greater tribute can be paid to the artistry of Arthur Hopkins as a producer and director than to say that he could not have enlisted a better cast. Hope Williams, she who sprang to fame last season in *Paris Bound*, is grand as the fiery and independent Linda. Her distinctive awkwardness and her vigorous personality are perfectly in tune with the part. Also let it be added that Miss Williams can act and that her more serious moments are equally as telling as when she is handling sly mockery or cracking wise. Ben Smith plays the part of Johnny Case with simple fervor and Dorothy Tree is forcefully convincing as his fiancee. Hers is not a simple task since, before the play ends, she is forced to show a change of personality that is as about face as Jekyll and Hyde. She does it delicately and with ease, however.

Monroe Owsley, as the liquor-loving brother, is superb and contributes one of the finest pieces of characterization in the play. His is a thankless task at best, but he succeeds in making the role touchingly sympathetic. Not the least feature of the production is the work of Donald Ogden Stewart, heretofore best known for his screamingly funny literary contributions. Stewart handles a leading role with ease and his irrelevant monolog, given in the second act and undoubtedly of his own writing, is among the most amusing spots in this comedy.

Walter Walker makes the most of the part of the eldest Eton, altho it is little more than of stock proportions. Barbara White does well as a happily married woman. The lesser parts are handled capably by Rosalie Norman, Thaddeus Clancy, J. Ascher Smith, Cameron Clements and Beatrice Ames.

The expert direction of Arthur Hopkins has been a leading factor in the success of *Holiday* and, if anything, it could stand a little slowing up. The brilliant dialog is carried on at such a breathless pace that the laughs and punches pile up on one another and some of the polish is lost.

The settings of Robert Edmond Jones are excellent. WILFRED J. RILEY

SAM H. HARRIS

Beginning Tuesday Evening, November 27, 1928

CONGAI

A drama by Harry Hervey and Carleton Hildreth from a novel of the same name by Harry Hervey. Staged by Rouben Mamoulian. Settings by Cleon Throckmorton. Costumes by Mme. Freisinger and Eaves Costume Company. Presented by Sam H. Harris, featuring Helen Menken.

Thi-Linh ..... Helen Menken
Kim Khouan ..... Theodore Hecht
Mama Thi-Ban ..... Vera G. Hurst
Annamite Woman ..... Josephine Wehn
Shopkeeper ..... Camille Lanier
First French Soldier ..... William Boren
Second French Soldier ..... Robert Toms
Father Mehry ..... John T. Dwyer
Cambodian Dancer ..... Helen Kim
Native Soldier ..... M. Aki
Laotian Girl ..... Catherine Taylor
First Street Woman ..... Blanche Collins
Second Street Woman ..... Karena Roze
High Priest ..... J. Marshall de Silva
Col. Urben Chauvit ..... Felix Krembs
Justin Batteur ..... Charles Trowbridge
Capt. Paul Lehrisson ..... Maurice Burke
House Boy ..... Frank deSilva
Nanette ..... Ara Gerald
Thao ..... Valerie Bergere
Orderly ..... M. Aki
Lieut. Lavergne ..... Harry Nelson
Major De Brisac ..... Harold Woolf
The Governor ..... H. Dudley Hawley
Major Michaud ..... Robert Toms
Capt. Baudoin ..... William Boren
Lieut. Karcher ..... James Pall
Quyen ..... Alan Campbell
Native Secretary ..... W. W. Singh

Natives, Soldiers, Servants, etc.

Entire Action Takes Place in Indo-China.

ACT I—Scene 1: The Pool. Near Stung-Treng, on the Me-Kong River. Scene 2: The Street. Stung-Treng. Two Weeks Later. Scene 3: The Bungalow. Stung-Treng. Six Months Later. ACT II—Scene 1: The Barracks. Saigon. Three Years Later. ACT III—Scene 1: The House. Saigon. Fourteen Years Later. Scene 2: The Governor's Office. Saigon. Next Morning.

Incidental Music Played by Sarat Lahiri and Lota.

The exotic settings, the seductive atmosphere of Indo-China and the playing of Helen Menken, all these are worthy attributes to any production, but in this case they are total loss. *Congai* is so much drivel. It is a blank cartridge.

Evidently the piece is supposed to be sophisticated melodrama. Suffice to say that it is neither. In its attempt to be intelligently outspoken, it is most often vulgar and the dramatic kick that it promises never comes off. There is little doubt but that *Congai* was written with better than one eye on the box office and there is every indication that some of the lines were fashioned in the belief that they would draw choked gasps of astonishment at their brazenness. The difficulty is that these moments are so crudely presented and so apparent that they generate nothing but disgust.

Congai is not a good play, whatever merit the novel from which it is taken may have. It is a sketchy, sordid and redundant story that conveys not an aspect of genuineness and relies almost entirely on its alluring background to get it across. There are times when a note of sincerity is struck and one believes that the authors have an earnest story to tell. Such a feeling is short-lived, however, for it is soon broken by one or another unmistakable sign that the lure of the box office was too great.

Evidently it is the intention of the authors to show that colonization is not good for those it subjects and that civilization brings only ruin and vice. They have built their story around Thi-Linh, a half-caste Annamite girl. She is in love with Kim Khouan, a full-blooded native youth. She loses him, however, when in obedience to his father's wishes he marries a native girl. Thi-Linh bears his child, whom she leaves in the jungle while she journeys to the French military center so that she can live successively with various officers.

In the meantime, Kim Khouan has been to France to war and his wife has died. Thi-Linh learns that he has just returned from abroad and she sends for him to come to the home of the colonel with whom she is then living. They decide that they will leave the next day for the jungle, there to rejoin their son and live in native peace and security, far from the insidious influences of civilization. After Kim Khouan has departed, the son, whom she has not seen since he was a baby, comes to see her. While they are embracing, the colonel returns home. He is drunk and accuses her of being untrue. He refuses to believe it is her son, and when he attempts to attack the boy with a revolver, is killed. She gives herself up to the governor, who promises her immunity if she will live with him. In order to save the boy, she agrees, and in so doing frustrates her plans to get back to the jungle.

It is a rambling, incoherent story and one that carries few punches. In fact, more than once it completely falls to pieces. Certainly the material for a moving tragedy was at hand, but the moulders failed to make the most of it. *Congai* succeeds in being good theater only so far as its atmospheric background is concerned. As drama it is too weak to stand the gaff.

Helen Menken strives nobly to carry the burden and to infect some semblance into the uninspired vehicle. It is a hopeless task, however. Only once is she given an opportunity to display her talent, and that at the close of the second act. Otherwise she is smothered by the lumbering script. Surely she deserves a better fate than this balderdash can offer.

Theodore Hecht is convincing and sympathetic as Kim Khouan and he plays with a fervor that is indeed relieving. Some of the best work, however, is done by Maurice Burke as a cowardly, snivveling French army captain. Felix Krembs is suitable as the colonel, as is Charles Trowbridge in the role of a writer, who is among Thi-Linh's lovers.

Ara Gerald is exceptionally good as a sister congai and H. Dudley Hawley is sufficiently dignified as the governor. The balance of the parts have little to do with the development of the story and are, indeed, little more than "color" assignments.

Congai is most interesting because of the deft direction it has been given by Rouben Mamoulian and for the picturesque settings of Cleon Throckmorton.

WILFRED J. RILEY.

CHARLES HOPKINS

Beginning Tuesday Evening, November 27, 1928

THE PERFECT ALIBI

A "detective" comedy by A. A. Milne. Staged by Charles Hopkins, assisted by William Keightley. Settings designed by Thomas Farrar, executed by Charles Hopkins.

Jimmy Ludgrove ..... Alan Bunce
Susan Cunningham ..... Vivian Tobin
Edward Laverick ..... Ivan Simpson
Edward P. Carter ..... Richie Ling
Major Fothergill ..... H. Langdon Bruce
Jane West ..... Mary Newnham-Davis
Mrs. Fulverton-Fane ..... Catharine Calhoun Doucet
Arthur Ludgrove ..... Ernest Stallard
Adams ..... Carson Davenport
P. C. Mallet ..... Harry Beresford
"Sergeant" Mallet ..... Leo G. Carrol

SCENES—Arthur Ludgrove's Room at Heron Place. ACT I—Scene 1: Three o'Clock. Scene 2: Half-an-Hour Later. ACT II—Five o'Clock. ACT III—Scene 1: Midnight. Scene 2: Next Morning.

A good mystery show called *The Perfect Alibi* was put on display this week at the Hopkins Theater, where it has a fine chance of remaining for quite a run. Altho it contains plenty of dressed-up hokum and a number of irritating moments, it is better than practically all of the detective stories staged last season.

The play gets under way rather slowly. The first scene of the opening act, while necessarily devoted to "groundwork", is dressed in smarty dialog, particularly that of Vivian Tobin. This repartee, altho intended to be funny, doesn't get a laugh worth mentioning until the second part of the act. From then on, however, the show picks up both as to plot interest and mirth and displays enough heart interest, suspense and action to please the most exacting of mystery show addicts.

Harry Beresford, altho on for only a short time, is worth the admission price. Even tho he plays the usual country constable who makes a fool of himself on the big case, which is pretty much a stock character in this type of play, Beresford works a laugh out of every line and gesture. He is a delight to the plot follower and a Godsend to the spectator who doesn't care a hoot about anybody's murder. And the author has had the originality to make this character a kindly, helpful blundering old fool, rather than the customary officious egotist.

Leo G. Carrol depicts a refreshing type and almost restores a police reporter's faith in plain-clothes men. Carrol shows the audience an efficient, courteous, well-informed officer, quietly certain of the importance of his calling and yet not exaggerating either the authority of himself or his position. But Carrol has the good taste to refrain from making this bull a polished "gentleman", for he occasionally, and ever so moderately, drops an "h" here and there and slips into some minor, tho cataloging, grammatical error. This is by far the best detective seen in almost any number of years on a New York stage. Carrol has done excellent work before this and it is a pity that he hasn't been cast in a big part in a smash hit.

In this scene in which Beresford and Carrol are so fine, it is quite possible that Milne may have injected some kid-glove satire. At any rate, it makes the evening much more enjoyable to think so. Certainly it is a worthy substitute for the myriad mechanical devices that most crime plays use to extract terror from those out front.

The leading people are not treated as kindly by Mr. Milne. He hampers Vivian Tobin a good deal thruout the play. While he has the grace to keep her from screaming or registering extreme emotions of any kind, nevertheless she has to say some flat or silly things in rather an irritating way. Alan Bunce suffers from the same complaint, altho to a lesser degree.

Ivan Thompson and Richie Ling are capable as the cold-blooded murderers, and Ernest Stallard is satisfactory as the victim. H. Langdon Bruce, a most terrific sillyass, is a bright spot whenever he appears, and Mary Newnham-Davis and Catharine Calhoun Doucet give creditable performances.

BARCLAY V. McCARTY.

CIVIC REPERTORY

Beginning Monday Evening, November 26, 1928

PETER PAN

By James M. Barrie. Directed by Eva Le Gallienne and J. Blake Scott. Settings designed by Aline Bernstein and executed by Horace Armistead. Costumes by Aline Bernstein and Helene Pons Studio. Musical score by John Crook. Dances arranged by J. Blake Scott. Flying scenes by Fred Schultz. Dueling scenes staged by George Santelli. Revived by the Civic Repertory Theater, Inc.

Liza ..... Beatrice De Neergaard
Nana ..... J. Edward Bromberg
Michael Nicholas Darling ..... Vernon Jones
Mrs. Darling ..... Mary Ward
Wendy Moira Angela Darling ..... Josephine Hutchinson
John Napoleon Darling ..... Charles McCarthy
Mr. Darling ..... Donald Cameron
Tinkerbell ..... Eva Le Gallienne
Peter Pan ..... David Vivian
First Twin ..... Landon Herrick
Slightly ..... Harold Moulton
Ostrich ..... Glesca Marshall
Tootles ..... Alfred Corn
Curley ..... Henry Melvin
Second Twin ..... Lester Salko
Nibs ..... Sayre Crawley
Gentleman Starkey ..... John Eldredge
Smee ..... Ted Fetter
Blackman ..... Egon Brecher
Captain Jas. Hook ..... Harold Moulton
Cecco ..... Robert Ross
Cookson ..... Jocelyn Gordon
Tiger Lily ..... J. Blake Scott
Great Big Little Panther ..... Paula Miller, Georgiana Brand, Anna Dawson, Lewis Leverett, Ted Fetter, Herbert Shapiro
Redskins
Wolves ..... Norma Bergere, Margaret Hart, Gudrun Hurja, Thelma Frankel
Mullins ..... Robert H. Gordon
Noodles ..... Walter Beck
A Pirate ..... Lewis Leverett
A Tramp ..... Robert H. Gordon
A Cabman ..... Robert Ross

ACT I—Our Early Days. ACT II—The House We Built for Wendy. ACT III—Under the Ground. ACT IV—Scene 1: The Pirate Ship. Scene 2: The Last Glimpse of the Redskins. Scene 3: How to Know Your Mother. Scene 4: Outside the House. Scene 5: The Treetops.

In reviving *Peter Pan* the company on 14th street has a more deft finish than it has shown in nearly any of its offerings. This group, which usually gives the impression of striving so anxiously and earnestly, makes light of its terrific labors and plays the Barrie piece with suppleness, grace and ease. Why, some of them almost enjoy a little kidding, and what's more, it doesn't seem the least bit out of order!

Eva Le Gallienne's interpretation of Peter shows her in a new light, delightfully surprising. "I'm youth, I'm joy," she cries triumphantly and defiantly, and this, indeed, is what she is. A lithe and gay Peter Pan is Miss Le Gallienne, carefree and effervescing.

The production as a whole is well handled. The directing has been intelligent and expert, certain scenes being unusually fine. The business of the boys in Act III, when Wendy tells them the story, could not be improved. One of the best laughs of the season occurs when Glesca Marshall demands of Lester Salko, "Don't you like mother-love, Nibs?" The first mentioned young gentleman incidentally is a delightful comedian.

Wendy's part is played by Josephine Hutchinson, who is excellent. She, too, catches the spirit of her role and is as serious and painstaking as a little girl playing house. Wendy, of course, is nothing if not serious. And Egon Brecher, who naturally would be cast as Captain Hook, makes a suitably bellowing pirate chief. Vernon Jones, who has proved his ability in other productions of this group, is a completely satisfying Michael Nicholas Darling.

The settings play no small part in the success of this Peter Pan, and the mechanical contraptions are effective.

BARCLAY V. McCARTY.

LIBERTY

Beginning Thursday Evening, Nov. 29, 1928

NEW AMERICANA

A revue with sketches by J. P. McEvoy and Arthur (Bugs) Baer. Music by Roger Wolfe Kahn. Lyrics by Irving Caesar. Sketches directed by A. Seymour Brown. Dances and ensembles arranged by Russell E. Markert. Settings designed by Herman Rosse and executed by New York Studios. Costumes designed by John Held, Jr., and Herman Rosse and executed by Brooks Costume Company. Orchestra under the direction of Don Voorhees. Presented by Roger Wolfe Kahn, featuring Julius Tannen.

PRINCIPALS — Julius Tannen, Ula Sharon, Carl Randall, Tommy (Bozo) Snyder, Frances Shelley, Virginia Watson, Williams Sisters, Douglas Burley, Mary Stauber, Henry Mershon, James Lorner, Tom Burton, Gordon Bennett, Henry Gennert, Sam Green, Arthur Bowes, Fred Goodwin, Ben Davies, Edward Rauth, Allen Reeves, Julius Behrendt, Dorothy Johnson, Alice Swanson, Martha Peterson, Kay Wood, Dorothy Coulter, Arta Ravelle, Betty Holmes and Dorothy Bacon.

RUSSELL MARKERT DANCERS — Hanna Dunner, Emily Ryan, Amanda Daisy, Dorothy Martin, Micky Le Roy, Lottie Hentschel, Pauline Nesson, Irene Griffith, Helene Bradley, Diana Anitra, Myra Burton, Blanche Granby, Gene Doughty, Florence Sorel, Bert Haines and Lily Smart (Captain).

About a month ago J. P. McEvoy brought the Second Edition of *Americana* into Lew Fields' Mansfield Theater. It lasted less than a week. Immediately thereafter reports started filtering thru that Arthur (Bugs) Baer was collaborating with McEvoy and that a new version, retaining the best features of the ill-fated production at the Mansfield, would be presented with a cast of prominent Broadway players.

This *New Americana* evidently is the result. There is, to be sure, a cast of well-known "names" and the best bits of the earlier *Americana* have been retained. But what about the contributions of Baer? That's the mystery. His name adorns the program as coauthor, but the most minute search cannot reveal a semblance of anything that might be the product of his pen. In fact, everything except the cast is just about the same as it was in the original edition. Two lush dance numbers have been added to the routine—but no, Mr. Baer hasn't degenerated to that sort of stuff.

In its present form *Americana* is a faster and more stereotyped revue than was its predecessor. It is still far from being a good show, however, and gives every indication of having been hurriedly thrown together. Reports have it that Baer, following a disagreement with the management, withdrew his material. Undoubtedly that is the trouble with the show.

Inasmuch as the material has been discussed during an earlier review, the only angle left is the cast. Julius Tannen, one of Broadway's most engaging wags, is master of ceremonies, but even he seems stifled by his surroundings and more than once resorts to gags that served him well some seasons ago. Carl Randall, Ula Sharon and Virginia Watson are a bulwark of strength and their individual dance specialties are a refreshing improvement over the old version. Frances Shelley also is effective, handling two "torch" ballads with expertness.

Tommy (Bozo) Snyder, sad to say, is never given half a chance with his famously funny *The Paperhangers*, and if it falls flatter than could seem credible it is more than likely because the production as a whole is not conducive to making it otherwise.

All in all the Markert Dancers and an extraordinarily good pit band are the most consistently good features of the show. It must be reported, however, that the former contingent offers little new in the way of routines.

The settings and costumes are practically the same as in the former show. At any rate, they say the third time never fails.

WILFRED J. RILEY.

MORE NEW PLAYS ON PAGE 80

The Dramatic Stage

Conducted by WILFRED J. RILEY—Communications to 1560 Broadway, New York

Irish Group Coming Over

Famous Abbey Players, of Dublin, May Appear In This Country

NEW YORK, Dec. 3.—Lenox Robinson, director of the famed Abbey Theater, Dublin, Ireland, who has been on a lecture tour this fall in the United States, is reported to be interested in a producing proposition that is being made by a Broadway office. While Robinson will continue his affiliations with the Irish group, he is expected to direct a revival of one of Lady Gregory's plays in New York. This American work should start some time in February. It is understood that the Tyler office will handle the producing end of the proposition.

In addition to this, Robinson will probably bring the Abbey Players to this country later in the season, when they will offer a repertoire of their well-known plays in New York and Chicago. Robinson's latest play, *The Far-Off Hills*, which had its first showing during his absence and which was pronounced a success, would be among those places included in their schedule.

Drama House To Present "Taming of the Shrew"

CHICAGO, Dec. 1.—The Drama House of Chicago, Brace M. Conning, director, will present as its fourth production of the present season a modern dress version of Shakespeare's *Taming of the Shrew*, at the Chicago Art Theater December 10 to 16. The cast will be headed by Grace Chandler as Katherine and Brace M. Conning as Petrucio. Others in the cast will be Toinette Lamm, S. A. Greaves, Gale Gibbs, Gaillord Deane, A. Kurgans, H. J. Krieger and Howard A. Wentz.

Preceding *The Taming of the Shrew* James Branch Cabell's *The Jewel Merchants* will be presented.

Wood Skelton has been appointed art director of the Drama House and all future productions are to be under his supervision.

New Playwrights Also Publishers

NEW YORK, Dec. 3.—The New Playwrights' Theater is following the Theater Guild's policy of turning publisher as well as producer. The group will issue a magazine titled *Theater 1929*, to be devoted principally to topics concerning the experimental and revolutionary theater. It will also give critical consideration to current Broadway attractions. Bernard Smith will edit the sheet, and the first number will include articles by V. F. Calverton, William Gropper, Alexander Bakshy, Louis Lozowick, H. Glinten Kamp and Barrett H. Clark. The first issue will appear this month.

"Beaux' Stratagem" Fails To Hit Mark

PHILADELPHIA, Dec. 1. — George Tyler's revival of *The Beaux' Stratagem* was given its initial tryout for a week at the Erlanger. It failed to draw the business expected and was labored with quite hard during the week. The opening was somewhat premature and the lack of rehearsals brought rather severe criticism from the press.

JOHN GOLDEN, noted producer and clean play champion, who has proved his ideals thru the fortunes he has made possible from such hits as "Lightnin'", "Turn to the Right", "The First Year", "Seventh Heaven", and other popular hits.

Jed Harris Sets Two Opening Dates

NEW YORK, Dec. 3.—Jed Harris has set opening dates for two plays that he acquired some time ago. One of these, *Children of Darkness*, by S. N. Behrman, will open January 7 on Broadway, following an out-of-town premiere on December 24. Ina Claire will be starred.

Serena Blandish, also by Behrman, will open on January 7 in Philadelphia. It will be brought to New York on January 21. Constance Collier will be in the principal part. Robert Edmund Jones is now working the settings for both productions.

Cole-Redding Group To Produce "Whistler"

NEW YORK, Dec. 3.—The Cole-Redding Corporation has been reorganized for the purpose of producing plays on Broadway this season. It has acquired a play titled *Whistler*, a romantic comedy concerning the life of the famous painter of that name, and will make this its first production. Pauline Mackie Hopkins and Sarah Curry are the authors, and Edward Pawley will play the lead, being loaned for the purpose by William A. Brady.

The organization is headed by Grace Cole-Redding, as president. Frank Tannehill, prominent in the Keith organization and formerly a promising player, is the treasurer, and Harry H. Greenway is the general manager.

3 Malaprops for Brooklyn "Guild"

NEW YORK, Dec. 3.—The Brooklyn Little Theater Company, which was organized last season as a professional group which intended to follow a policy in Brooklyn somewhat similar to the Theater Guild in New York, will use three Mrs. Malaprops in its forthcoming production of Sheridan's *The Rivals*. They are Louise Schlichting, Laura MacDonald and Dorothy Bordon, the last named being a Park Avenue society girl who recently graduated from the amateur ranks. The opening performance is set for December 17.

Saxon Kling Prolific For Current Season

NEW YORK, Dec. 3.—Saxon Kling, who recently announced the completion of a third play which will be offered this season in the Times Square district, is now reported to have two more scripts in preparation. In all probability, one of these will be added to his Broadway representation this season, and it is possible that the five may be offered in the spring, altho it is more likely that it will be ready for the opening of the 1929-'30 season.

No title has been assigned to either of these. The third piece is called *The Whirlwind*, and is due to arrive in New York shortly after the holidays. *Tomorrow* opens this week; and *Crashing Through*, his first play this season, which closed Saturday night.

New Group Plans Novel Offerings

NEW YORK, Dec. 3.—The Theater Arts Institute, which is located in the Laboratory Theater, is lining up its activities for the winter. Three plays are announced for production, and other pieces are being tentatively selected for the current season. The group, too, is expected to play an important part in the experimental theater with other developments. In addition to offering plays here, it may tie up with dramatic organizations in some of the larger of the near-by towns, giving, either under the auspices of these companies or else in a directorial capacity helping such companies, certain plays important in the evolution of the "class" theater. The main bill, as so far completed, consists of *The Jealous Old Man*, by Cervantes; *Sicilian Limes*, by Pirandello, and a new and significant interpretation of Shakespeare's *Coriolanus*.

Sydney-Ellis Latest Plans

NEW YORK, Dec. 3.—Basil Sydney and Mary Ellis, who occupied the Garrick Theater last season, where they offered a successful production of *The Taming of the Shrew* in modern clothes, are again expected to unite for the purpose of producing more attractions in New York this winter. It is likely that the Shuberts will be concerned in the proposition.

In this venture they will present another Shakespearean play, which doubtless will be *Romeo and Juliet*. This, too, will be offered in their latest manner, adapting the classic to present-day garb and custom. Whereas *The Taming of the Shrew* was their principal attraction last season, they will adopt a different policy if this latest plan materializes, with the result that two other plays will follow, in succession, the Shakespearean drama. One of these will be a work of Molière and the other will be from the works of a more recent playwright.

Lew Cantor To Give Special Matinees

NEW YORK, Dec. 3.—Lew Cantor, who is producing the success, *Courage*, at the Ritz Theater, will also use this house for other productions this season, which will run concurrently with *Courage*. The first of these will be *Candida*, in which Janet Beecher, who is starring in *Courage*, will play the most important role. This will be followed by an Ibsen piece. The "extra" productions will be given as special matinee performances.

Four Recent Shows Return

List of Broadway Revivals Increased by Extra Booking of Road Companies

NEW YORK, Dec. 3.—The present season, which is noteworthy for its number of revivals, will, after the new year gets comfortably settled, also have revivals of a different sort. While most of the repeaters to date have been plays that became famous in years past, the new revivals will include four plays that were seen but recently on Broadway and that either are now or have recently been on tour.

One of these is *And So to Bed*, which James Fagan, the well-known English producer, brought to New York last winter. The show recently played in Philadelphia, and is expected to troupe for several more weeks. It will doubtless be brought back to Times Square in the early part of March for a limited engagement. Another play in the same category is *The Squall*, which closed a year ago last November after playing 448 performances at the 48th Street Theater. It is now being offered on the Pacific Coast, but will return to New York around the end of February. *Porgy*, which was so great a success in New York, is now on the road, but the Theater Guild is expected to book it into a Broadway theater for a limited run before the end of the season; and *The Shannons of Broadway*, also on tour, is scheduled to play a return date within the next three months.

New Time Selected For Curtain Ringup

NEW YORK, Dec. 3.—A trend towards switching the time for curtain ringup is developing on Broadway. After going thru the past season with an almost uniform minute for opening shows, certain producers are experimenting with some of the systems used and discarded several years ago. One of the reasons given is that of trying to offset the inconvenience of traffic congestion, which, it is felt, is aggravated by the uniformity of curtain-raisings. Edgar Selwyn, for instance, rang up the curtain at 8:15 for *Redemption*, and is expected to apply this policy to future dramatic productions. George Tyler has picked the same time for *Macbeth*, at the Knickerbocker Theater; and *The Age of Innocence*, at the Empire, gets into action at 8:20. *Jarnagan* opens five minutes later than this.

While these producers have instituted earlier opening times, other managers have decided to delay the ring-up from 10 to 15 minutes. *Tomorrow*, for instance, which opens this week, will not start until 8:45, and the same holds true for *Wings Over Europe*, which the Theater Guild will offer next Monday at the Martin Beck Theater. *Night Hostess*, however, starts at 8:40, and other plays that get under way at this time include *Jealousy*, *Young Love* and *A Play Without a Name*.

JOHN DREW'S memory will be honored Sunday at The Church of the Transfiguration (The Little Church Around the Corner), New York. A stained-glass window, bearing the inscription, "In Memory of John Drew. Born 13th November, 1853. Died 9th July, 1927," will be unveiled at 2 p.m., by Rev. Randolph Ray, rector of the church. The window is the gift of Mr. and Mrs. Jack Devereaux, the latter being the daughter of John Drew.

The Week on Broadway

NEW YORK, Dec. 3.—Business with the dramatic shows continues under par. . . . Even the holiday failed to help materially. . . . Thanksgiving Day matinees were off all over town. . . . There appears to be little hope for any drastic improvement until after Christmas. . . . Well, last week's rather lengthy list of openings managed to produce one hit. . . . Arthur Hopkins' production of Philip Barry's *Holiday*, at the Plymouth, drew rave notices and business all week proved it. . . . An extra matinee was jammed in Friday and the house was just about at capacity. . . . Otherwise the week failed to show much. . . . *A Most Immoral Lady*, the new Alice Brady show at the Cort, has been doing better than average business and gives evidence of hanging on for a while. . . . *Congat*, which Sam H. Harris sponsored at the Harris Theater, Helen Menken featured, goes down as one of the major disappointments of the season. . . . This was to have been the Jeanne Eagels vehicle. . . . Doubtful if even she could have pulled it thru. . . . At any rate, the same select half-dozen shows are getting the bulk of the business. . . . *The Front Page*, at the Times Square, is away off at the matinees. . . . On the other hand, *Paris*, at the Music Box, is packing them in afternoons. . . . *The High Road*, at the Fulton, continues to get good pickings. . . . *The Age of Innocence*, starring Katharine Cornell at the Empire, drew mixed notices. . . . Drawing power of star expected to keep it going. . . . *Little Accident*, at the Morosco, continues to show improvement and should go thru the season. . . . *Courage*, with Janet Beecher, at the Ritz, started slow but is now fifth in demand on the dramatic list. . . . Most of the holiday business came thru the cut-rates. . . . The dramatic attractions had hard going there even. . . . Bulk of the demand is for musicals.

THINGS ARE EDGING OFF now and activity is not likely to resume until after the holidays. . . . Only three dramatic openings this week. . . . A considerable letdown. . . . Several of the current shows are beginning to use the ax to cut expenses. . . . Several cast changes about to take place in *Tin Pan Alley*, at the Republic, where it moved tonight from the Biltmore. . . . Show has not been breaking even. . . . Also a good proportion of the mob is said to be getting notices. . . . John Golden using the same methods on *Night Hostess*, which moved today from the Martin Beck to the Vanderbilt. . . . Fifteen of the walk-ons being dropped from that production. . . . Speaking of Golden, Martin Mooney, of that office, is striving to get production for *The Town's Woman*, tried out in the spring by Dave Golden, John's brother. . . . Mooney has bought Golden's share and now has the piece to himself. . . . Also, Ralph D. Forbes, late of Lang-Forbes Corporation, producers of *Tin Pan Alley*, has opened an office of his own and expects to do a play before the curtain falls on the season. . . . *Skidding*, which hangs on tenaciously at the Bayes, is set for another four weeks at least. . . . Joe Leblang has a cut-rate buy for that long. . . . Among the other items of the week is one that Warren Hymer, of *The Grey Fox*, at the Playhouse, son of John B. Hymer, playwright, is leaving the cast. . . . He will go to the Coast to enter talkies. . . . John Wray, featured in *Tin Pin Alley*, also said to be a recruit to the speakies.

JANET BEECHER, whose excellent work as the star of "Courage", at the Ritz Theater, New York, is the outstanding feature of this Lew Cantor production. Her last previous Broadway appearance was in "The Kiss in a Taxi", and among her other engagements were "A Bill of Divorcement", "Call the Doctor" and "Ostriches".

JACK LINDER PULLED a fast one last week by signing Frances (Peaches) Browning for *The Squealer*, at the Forrest. . . . She goes into the cast on December 10. . . . However, the move is not without its troubles. . . . Ruth Shepley, a featured member in the piece, is up in arms over the Browning engagement and is understood to have given her notice. . . . Again, the move failed to draw the press attention that might be expected. . . . H. I. Krafts, formerly of Jackson & Krafts, producers of *Gentlemen of the Press*, is entering the field on his own with *Papa*, written by The Spewacks. . . . The firm has been incorporated as Wildhone Productions and a $3,050 surety bond has been posted at Equity to cover salaries. . . . Bond also has been posted for the long-announced *Potiphar's Wife*, which will open the new Craig Theater. . . . Whitbar Corporation is the producer and a letter of deposit for $4,200 has been posted with Equity to cover salaries. . . . Fay Compton, English star who came over to this country to play the lead in *Olympia*, which failed to last long. . . . Returned yesterday to England, where she will play the Violet Heming part in *This Thing Called Love*. . . . Ruth Garland, of the New York cast, will be the only American member of the London company.

AT LAST THE SHUBERTS have set a definite date for the opening of the new Ethel Barrymore Theater. . . . It will be December 17, and the play, as just about everyone knows, will be Sierra's *The Kingdom of God*, in which she is now touring. . . . Eva Le Gallienne seems to have caught the public fancy with *Peter Pan*, which she opened last week at the Civic Repertory Theater. . . . It is in heavier demand than anything else this group has done. . . . From all accounts, David Belasco at last has *Mima* so that it satisfies him. . . . It is expected to open late this week, altho no definite word has yet been received from the Belasco office. . . . The Broadway wiseacres are eyeing the show with interest. . . . It is the biggest and most expensive production of Belasco's career and the dope is that it will hit no half-way mark. . . . In other words, it is to be an outstanding hit or one of the biggest flops in years. . . . Despite reports to the contrary, John Golden is more than likely to withhold any further productions until the try-out season. . . . That is, unless business in general shows a decided trend toward the better. . . . However, he is having *The Brass Ring* revised, and George Abbott is at work on one of his own for him.

Engagements

Harold Walbridge, Jachial Goldsmith, Anna Apple, Sheila Trent, Mary Ricard, John S. Williams, Jack Clements, Ray O'Brien and Milton Herman for *Poppa* (H. S. Kraft).

Charles H. Angle and Rita Gould for *The Street Wolf* (Hyman Adler).

Hugh Cameron for *Back Seat Drivers* (Roy Walling).

Maud Durant, Helen Ann Hughes, Jackie Grattan, Henry Manners and James Todd for the second company of *Strange Interlude* (Theater Guild).

Clark Gable, Lester Lonergan, Philip Wood, Raymond Bramley, Jerome Daley, Frank Knight, Henry Crossen, Goo Chong and Soo Yong for *The Right Angle* (Bernard Steele).

Elinor Patterson for *Lights* (Alexander McKaig).

Marienne Francke and Halliam Bosworth for *That Ferguson Family* (Gustav Blum).

Frances (Peaches) Browning for *The Squealer* (Jack Linder).

Cast Changes

Frances Williams, Ria Mooney, Kathryn Crowe, Irene Levine, Martha Morgan, Patricia O'Dare and Lewis Leverett have replaced, respectively, Eva Le Gallienne, Josephine Hutchinson, Anne Bateman, Margaret Mayo, Betty Shelly, Gladys Mayer and Donald Cameron in *The Cradle Song*, and Robert Gordon has replaced Leslie Cooley in *The Would-Be Gentleman* at the Civic Repertory Theater.

Georges Renavent replaced Ralph J. Locke and Leonard Ide replaced Georges Renavent in *These Few Ashes* at the Mansfield Theater.

Ward Morehouse has replaced Russell Crouse in *Gentlemen of the Press* at the 48th Street Theater.

Personals

OUIDA BEGERE, who has been in Texas, joined her husband, Basil Rathbone, who created the role of the attache in *The Command To Love*, in Cincinnati last week, while that show was playing the Shubert Theater.

JOHN IVAN, who has been appearing at the Fulton Theater, Oakland, received a telegram a few days ago from Margaret Anglin, calling him to New York to play opposite her in *Great Lady Deadlock*.

ELWIN STRONG and his wife, Violet Manning, are in Chicago. Miss Manning has been appearing in *Her Unborn Child*.

GEORGE C. TYLER will extend the original engagement of four weeks for his current production of *Macbeth* until the end of the year, with the possibility of still further booking at the Knickerbocker Theater, New York, where it is now showing.

JOHN MEEHAN has signed up with Jack McGowan to direct *Nigger Rich*, the latter's next production.

LESTER LONERGAN and Len D. Hollister are reported to have started collaborating on another play. Their latest joint product is *The Right Angle*, for a while called *The House Unguarded* which opens December 13, in New Rochelle, N. Y.

JAMES T. POWERS, comedian, is recuperating at the Hotel Ansonia, New York, from an attack of pneumonia. He will soon join *The Beaux' Stratagem*, with which he would have opened if he had not been ill.

BLANCHE YURKA will play the lead and direct *The Lady From the Sea*, by Ibsen, which the Actors' Theater, New York, will offer for special matinees instead of *Rosmersholm*.

ETHEL BARRYMORE'S statue, for which she has been posing during the last two years, has been completed by Stirling Calder. She appears, life-size, in the role of Ophelia. It will be placed in a niche on the facade of the I. Miller Building, on Broadway.

ESCAPE will be produced as a talkie. This Galsworthy play, which Winthrop Ames produced on Broadway last winter, will be directed, in its new form, by Basil Dean.

THE ROAD COMPANY of *Strange Interlude* will play the week of December 17 at the John Golden Theater. Pauline Lord heads the cast.

COQUETTE is scheduled for the Selwyn Theater, Chicago, for the week of December 24. Meantime the house will be dark following the closing of *Good News* December 1.

THE DRAMA LUNCHEON held last Sunday at the MacDowell Club, New York, was atended by Janet Beecher, Richard

(See DRAMA PERSONALS on page 11)

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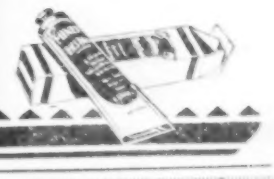

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Farrar as Prima Donna In New Earl Carroll Show

Opera Star Expected To Sign This Week — Imposing Cast for Elaborate Production — Frank Fay for Current Edition

NEW YORK, Dec. 3.—Latest developments indicate that two engagements of extreme importance in the musical comedy field will soon be effected in the Earl Carroll organization. The first concerns the new show, which promises to be a stupendous operetta, tentatively titled *Marietta*. Carroll has been lining up talent for this production, and is pretty well set with one exception, namely, a prima donna. Geraldine Farrar is all but signed for the job, and in all probability will be officially cast for this star role within the next few days.

Carroll has, for some time, been considering the possibility of rounding out this production by engaging a singer of international reputation, and someone who had received most of her glory outside of the musical comedy field. He eventually considered three singers: Farrar, Frances Alda and Ganna Walska. Alda is under contract with the Metropolitan for the current season, which she is unable to break; and, furthermore, it is understood that she has no desire to relinquish her present affiliations. Walska, for certain reasons, is out of the running; so that Farrar, whom Carroll had wanted in the first place but who had not been immediately available, will have the stellar role.

The second development in the Carroll organization concerns the present edition of the *Vanities*, now running at his New York theater. Frank Fay is scheduled to enter the show very soon. It is understood that, in addition to handling a part to be vacated by a prominent performer, he will freshen up the production with some of his own material.

Cast Changes

Jean Tennyson has been withdrawn from the cast of *Earl Carroll Vanities* at the Carroll Theater.

Dorothy Jordan, Gertrude McDonald and Charles Baron have been discontinued in the cast of *Treasure Girl* at the Alvin Theater.

Elliott Nugent has succeeded Eddie Buzzell in *Good Boy* at Hammerstein's Theater. Also Margie Finley has replaced Evelyn Bennett.

Lucy Lawlor has replaced Aleta Edwards in *The New Moon* at the Imperial Theater.

Al Mario has returned to cast, replacing Jimmy Amato, in *Just a Minute* at the Century Theater.

Margaret Lee has joined the cast of *Good News* at the 46th Street Theater, and George Olsen and His Orchestra have returned to cast, replacing Earl Carpenter and His Orchestra. Also the following replacements were made: Don Lanning for John Price Jones, William Sully for Will Ahern, Anthony Hughes for Douglas Cosgrove, John Philbrick for John Sheehan, Maurice Darcy for Edward Emery, Evelyn Kinder for Shirley Vernon, Dorothy Fitzgibbon for Mildred Brown, Frank Alexander for Don Tomkins, Neil Collins for Ewing Kennedy, William Russell for William Pahlman, Elizabeth Swanson for Ruth Mayon; Dorothy Day, already in cast, for Sherry Pelham; Charles Hefferman for Earl Carpenter, Edward Gallagher for Murray Driscoll and Lew Bellin for Harold Reese.

PAUL KEAST, who plays the leading role in George E. Wintz's "Vagabond King", on tour and scheduled to play return dates in New York, Boston and Chicago. Keast, a stalwart youth still in his early twenties, has a rich baritone voice. This, coupled with his compelling appearance, likable personality and modest disposition, has resulted in a personal triumph for Keast somewhat similar to the overnight success of Dennis King in the Broadway production of the same operetta. Keast is given a great deal of credit for the prestige that "The Vagabond King" is building up for Wintz.

Leon Errol Switches To Carroll's Show

NEW YORK, Dec. 3.—Leon Errol has pulled out of *Polly*, Arthur Hammerstein's forthcoming musical, in which he was slated to star, and has transferred his signature to an Earl Carroll contract. Errol will have an important role in *Marietta*, the 18th century operetta that Carroll is priming for a preliminary tryout December 31. Lionel Atwill has also been signed for this production.

New Type Dance Routines Picked

Director Develops Novel Methods To Supply Originality for Shows

NEW YORK, Dec. 3.—A new development in the accepted form for the routines of musical show choruses, and particularly the specialty chorus booked into musical revues, is anticipated, and should get under way before the end of the current season.

In order to emphasize the originality of chorus work, one dance director in particular, who is reported to be Russell Markert, has decided to develop comedy routines. Whereas the routines in most specialty choruses so far have stressed what might be termed a military precision, it is felt that the public is beginning to want a change in method to a certain extent. On occasion, this has been successfully supplied by "comedy relief" of one or two members of a group. Now it is believed that an entire chorus of the size of most specialty choruses can be drilled to execute comedy routines, relying for laughs on the footwork invented by the director. Markert, who has clicked so well with his original "hand drills", may adapt this invention to the new idea.

Yiddish Star Comes To Broadway Soon

NEW YORK, Dec. 3.—Michael Michalesco is the second star of the Yiddish musical comedy world to develop plans for offering a song-and-dance attraction outside the customary field, following Molly Picon's decision to tour in *Circus Girl* in England and on the Continent. Michalesco will be the head of a newly formed producing group that will present an English version of a popular Yiddish show. When it reaches Broadway it will be called *Senorita*. Michalesco will be starred.

Kliegl Estate $305,756

NEW YORK, Dec. 1.—Anton Kliegl, stage lighting expert and manufacturer, left an estate of $305,756 net, all of which goes to his widow. Kliegl died at Bad Kissingen, Germany, in May, 1927. With his brother, John H. Kliegl, he devised the lighting for stage and motion picture uses that has made the name famous in the industry.

Leo Poulver To Play With Kober's Company

NEW YORK, Dec. 3.—Leo Poulver will accompany the Moscow State Theater to this country for its appearance on Broadway and its national tour, which is being arranged by Arthur Kober. Poulver will head an orchestra of 25 musicians, since the six plays in the group's repertoire require elaborate musical accompaniments, altho none require music by the authors' scripts. Poulver is responsible for the music in *The Airman* and *The Tenth Commandment*, as produced by the Jewish-Russian company.

"Skallagrim" Is To Show In New York This Season

NEW YORK, Dec. 3.—*Skallagrim*, the musical that was rumored some time ago to be on its way to Broadway, will reach this street later in the season. It has become the property of the Cole-Redding Corporation, newly organized, and will follow this group's first offering, which will be a dramatic piece. *Skallagrim* was written by Richard West Saunders, and is angeled by a prominent New Haven business man.

THE ROBERTSON FAMILY is now represented by four members in Broadway productions, the fourth being Pauline Robertson, who is in *Rainbow*, which opened recently at the Gallo Theater. She is also understudying Louise Brown, leading woman. The other Robertsons are Guy, a star in *White Lilacs*, at the Jolson Theater; his father, William, in *Hello Yourself*, at the Casino, and his mother, Dollie, in *My Maryland*, which recently quit a long run on Broadway for a tour.

Importance of Stage Direction in Musical Comedy

THE "it" so necessary in musical comedy productions would seem to lie largely in the matter of good stage direction. Richard H. Burnside, who conducted the famous Hippodrome shows of a few years ago, probably stood without peer in this field of emotional artistry, as the returns testified. It requires an unusual flair for the illusional expressed in a variety of forms. Mr. Burnside, with his magic wand, made mermaids out of diving girls, fairies out of dancers and a world of make-believe people out of a matter-of-fact chorus. Clowns, animals, acrobats, musicians, singers, tumblers, equestrians, pantomimists, all followed in the train of his imagination like children after the Pied Piper. His conceptions were as magnificent as his stage was broad. Small wonder the Hippodrome became celebrated for its absence of dull moments, a veritable fountain of youth, where the young idea got its chance to shoot straight to the heart of America, and man's lower nature was appealed to not at all. The old order has changed at the Hippodrome, and while it presently offers the best of variety, old-time patrons feel that "out of the day and night a joy has taken flight".

IT MAY be argued that sophistication was lacking at the stately old pleasure dome, that the caliber of those presentations is not suited to the up-to-the-minute demands of latter day entertainment. Who shall say? Sophistication is a big word, but simple art towers above it like a star. I am inclined to believe that revivals of *Happy Days*, *Better Times* and other memorable Dillingham-Burnside offerings would be as popular as those of Gilbert and Sullivan, given the indispensable, traditionally ecstatic setting of the Hippodrome, which is concededly a large order.

Mr. Burnside proved that bigness in effect was not merely a multiplication of specialties, but a capitalization of the best possibilities in everything. You may inflate a musical show to the financial bursting point with expensive acts, but you have worked only indirectly for "it". Anyhow, outside of New York and a very, very few other cities, such lavish presentations are a business impossibility. J. K. E.

Engagements

Franklyn Ardell, Charles Irwin, William Holbrook, Anne Pritchard, Grace Bowman, Fuzzy Knight, Olive McClure, John Byam, Charlie Elby, Shirley Richards, Marshall Sisters, Priscilla Gurney and Marion Patrick for *Ned Wayburn's Gambols*.

Theresa Maxwell-Conover for *Hello, Daddy* (Lew Fields).

Aimee Atkinson, Freddie Lightner and Virginia Barrett for *Well, Well, Well* (Shuberts).

The complete cast for *Follow Thru* (Schwab & Mandel) includes Irene Delroy, Jack Haley, Madeline Cameron, John Sheehan, Zelma O'Neal, John Barker, Don Tomkins, Margaret Lee, Arthur Aylesworth, Frank Kingdon, Utas D'Tyl, Eleanor Powell, Al Downing and Paul Howard.

JOSEPHINE DRAKE is no longer in the cast of *Hello, Daddy*, which Lew Fields is getting ready for a Broadway showing.

The Week on Broadway

NEW YORK, Dec. 3.—Whatever business was floating around Thanksgiving Day was gathered in by the musicals. . . Most every song and dance festival in town did capacity business the holiday, what with cut rates or one thing and another. . . . But holiday or no holiday, the fact remains that this is by far and away a musical year. . . . At the present time, there are five shows that can lay claim to weekly grosses of $40,000 or thereabouts. . . . These are *Animal Crackers*, at the 44th Street; *Three Cheers*, at the Globe; *Show Boat*, at the Ziegfeld; *George White's Scandals*, at the Apollo, and the *Earl Carroll Vanities*, at the Carroll. . . . In addition, *Hold Everything*, at the Broadhurst, and *Rainbow*, at the Gallo, are hitting close to capacity. . . . This week at Ziegfeld's *Whoopee*, at the New Amsterdam, which seems to be a certain hit. . . . No wonder the dramatic attractions are having tough sledding to get an even break. . . . On the other hand, three of the long-run musical standbys are folding within the next few weeks and that may help matters some. . . . *Rain or Shine*, at the Cohan; *The Three Musketeers*, at the Lyric, and *Good News*, at the 46th Street, are those that will soon call it a season. . . . The first two will take to the road. . . . The *New Americana* was the only new arrival last week. . . . It failed to be very new however, and is not expected to linger long, unless Roger Wolfe Kahn wishes to keep it going. . . . *Ups-a-Daisy*, Lew Gensler's initial production venture, folded Saturday at the Shubert. . . . It goes to the storehouse.

FROM PRESENT INDICATIONS it looks as if there would soon be some serious changes in the cast of the *Earl Carroll Vanities*. . . . There is a persistent rumor going thru the company that Frank Fay will soon enter the cast. . . . The Carroll office is reticent about it all, altho admitting such a possibility. . . . Who and why he replaces anyone remains a mystery, however. . . . The story has it that W. C. Fields, himself, is leaving. . . . Carroll, by the way, has decided to call his new book musical *Fioretta*. . . . It will also be the title of the theme song. . . . Chorus rehearsals already are under way and the principals get going this week. . . . Last spring *The Billboard*, in an exclusive story, announced that Fortune Gallo, heretofore best known for his connection with operatic enterprises, was going to enter the musical comedy producing field. . . . It now appears that such a move is at hand. . . . Gallo's first venture will be *Yankee Doodle*. . . . Little is known concerning the book, its authors or the composer. . . . Even Gallo's name is hidden under the billing of Knickerbocker Producing Corporation, as the producers. . . . Shafter Howard, prominent in Wall street, is said to be financially interested.

JOHN VALENTINE, who is receiving excellent notices as the lead in the Australian production of "Rio Rita". He has also appeared in musical comedies on the Main Stem, having been cast in the Broadway production of "Dearest Enemy" during the fall of 1925.

ARTHUR HAMMERSTEIN appears to be having worse than bad luck with his production of *Polly*. . . . With Earl Carroll grabbing Leon Errol for *Fioretta* leaves a big hole. . . . Hammerstein hoped to have the show ready to open January 1 on Broadway. . . . Doubtful, now, however. . . . *Good Boy* continues to show a profit, but not what was expected. . . . Robert Sterling, who was associated with Jack Linder in the production of *Diamond Lil'*, at the Royale, is going ahead with *Cheer Up*. . . . Done in Chicago two seasons ago as *Sweet Lady*. . . . No bond yet at Equity. . . . Broadway has it that the movie interests are hot after Hammerstein's Theater for a picture house. . . . Ned Jakobs will open *The Houseboat on the Styx* Thursday night in Springfield. . . . Show then goes into Boston and is due in New York on Christmas Eve. . . . The Broadway musical producers are falling heavy for Pittsburgh as a try-out town. . . . Apparently there is every reason why they should. . . . For two weeks citizens of the Smoky City flocked to see Eddie Cantor in *Whoopee*, at a $7.70 top, a figure almost unheard of on the road. . . . Thanksgiving Day, Marilyn Miller and Jack Donahue did almost $12,000 on two performances in the same city. . . . Leota Lane has joined the cast of *Luckee Girl*, which left Broadway over a week ago for the road. . . . Little definite has been heard about the musical which will bring Barney Gallant, popular night club operator, into the producing field. . . . It is understood from good authority, however, that Walter O'Keefe has done the book and lyrics and that George Kaufman will put on the finishing touches. . . . It marks O'Keefe's first book, altho he authored the lyrics for *Just a Minute*, at the Century Theaer.

JOHN MURRAY ANDERSON is slated to start casting *John Murray Anderson's Almanac* the week before Christmas. . . . Equity is hot after a non-Equity musical that is in the process of formation. . . . Casting has been going on for some time and rehearsals are to start this week. . . . Bobby Dolan, pianist, with Earl Carpenter's Orchestra, late of *Good News*, will soon be represented on Broadway by a musical comedy score. . . . *Just a Minute*, at the Century, will take to the road soon, unless business turns for the better. . . . Piece did excellent business on its try-out tour. . . . *Blackbirds*, at the Eltinge, is the dark horse of the season. . . . Started off slow when it opened in April. . . . Soon hit capacity and has been going at that pace ever since. . . . A second company at the Tremont Theater, Boston, is topping the business in that city. . . . Harry Rogers has appealed the court's decision denying him an injunction restraining the Shuberts from directly or indirectly employing the services of William Comstock (Billie House), feature comedian in *Luckee Girl*, now on tour. . . . Rogers contends that he held House under an exclusive contract when the Shuberts took him.

Personals

ELSIE JANIS is reported to have quit *Clowns in Clover* in London in order to go to the Riviera with her mother, who is recuperating from a serious illness.

ED WYNN will not be in the new show that George White will produce in the spring. He will continue to tour with White's production, *Manhattan Mary*.

LEW LESLIE will not put his third company of *Blackbirds of 1928* into rehearsal until he returns from a vacation in the West Indies. He will leave on this trip next week. Leslie, in the meantime, is directing the orchestra of the original production of this show at the Eltinge Theater, New York, during the absence of Stanley Jones, who is confined to his home because of illness.

BEATRICE LILLIE and NOEL COWARD, costars in *This Year of Grace*, at the Selwyn Theater, New York, were the guests of honor last Tuesday at a luncheon of the Dutch Treat Club, this city. Arch Selwyn, producer of this attraction, delivered a speech at the affair.

ELSIE CONNOR, in ensemble of the *Earl Carroll Vanities*, at the Earl Carroll Theater, New York, has returned to the show following her recovery from an operation for appendicitis.

FLORENZ ZIEGFELD is having all the principals and members of the ensemble of his Broadway production of *Show Boat* fitted for an entire new set of costumes. These will be first worn on New Year's Eve.

GEORGE MARION is directing the new musical comedy featuring Frank McIntyre, which will be produced by the Shuberts.

JOE HOLLAND, singer, last year with one of George M. Cohan's productions, is a patient at the New Haven Hospital, New Haven, Conn., where he was operated upon for a ruptured appendix November 21.

KATHERINE RINDQUIST subbed for Eva Puck in *Show Boat* last Wednesday night, when the latter was laid up with a touch of la grippe. This was the first time in 12 years that her husband, Sammy White, appeared without her.

EARL CARROLL states that the seventh edition of *Vanities*, now showing at his New York theater, grossed more than $600,000 in its first 15 weeks.

PEGGY GREEN, in the ensemble of *Show Boat*, at the Ziegfeld Theater, New York, has opened a side-line business. She is dressing and selling dolls representing characters in the production of *Show Boat*.

ERIC BLORE, in *Angela*, another Shubert musical comedy, which opened Monday at the Ambassador Theater, New York, has been given a long-term contract by that organization.

WILLIAM HALL has been made understudy for Charles Croker-King and Charles Angelo, in *White Lilacs*, at the Jolson Theater, New York.

EARL DANCER is suffering from la grippe and acute tonsillitis at the Wiley Wilson Sanitarium, New York. Rehearsals of his new play, in which Cora Green will be starred, have been called off pending his recovery.

DRAMA PERSONALS——

(Continued from page 9)

Boleslavsky, Mr. and Mrs. Coburn, Daniel Frohman, Therese Melburn, Saxon Kling, Thais Lawton, Lucille LaVerne, Burns Mantle, Grant Mitchell, Maria Ouspenskaya, Catherine Dale Owen, Channing Pollock and James Reynolds.

PAMELA ROBINSON, Albert Moore, Donald Kirke, Beatrice Nichols, Gordon Earle and Wilma Lanyon, of *Gang War*, now at the Lyric, Philadelphia, had their Thanksgiving turkey at Stillwagon's, "the House of Shame", and they report that this refectory is the solution of the actor's most vexing problem—where to eat when on the road.

TONY SARG will present his marionettes in his new production, entitled *Christopher Columbus*, at the Eighth Street Theater, Chicago, December 8. The marionettes are now playing dates around Chicago.

CROSBY GAIGE has sold the production rights in Australia and South Africa for *Little Accident* to the Williamsons. The original production is now showing at the Morosco Theater, New York.

HENRY HULL is delivering a talk Thursday on *The Clean Theater*, at the special matinee for the Actors' Fund, at the Lucille LaVerne Theater, where *Sun-Up* is playing. J. C. Nugent is delivering a monolog, and tea, between the acts, will be served by Sylvia Sidney and Linda Watkins.

BASIL RATHBONE'S first play, *Paul and Virginia*, which he wrote in collaboration with Walter Ferris, has come to life again, this time under the title of *Judas*, after being temporarily shelved. Brady & Wiman will produce it this season.

WALKER WHITESIDE is planning to revive *Sakura* this season. He will offer this stage version of Sydney McCall's novel, *The Breath of the Gods*, at special matinee performances.

VIRGINIA TRUE BOARDMAN ran over from New York to spend Thanksgiving with her brother, True Boardman, who is playing in Philadelphia in *Gang War*.

BROADWAY RUNS

Performances to December 1, inclusive

Dramatic	Opened	Perf
Age of Innocence, The	Nov. 27	7
Back Here	Nov. 26	8
Caponsacchi	Nov. 19	16
1-Cherry Orchard, The	Oct. 15	13
Congal	Nov. 27	7
Courage	Oct. 8	64
1-Cradle Song, The	Oct. 2	5
Crashing Thru	Oct. 29	40
Diamond Lil	Apr. 9	271
Exceeding Small	Oct. 22	48
Front Page, The	Aug. 14	127
Gentlemen of The Press	Aug. 27	112
Grey Fox, The	Oct. 22	48
1-Hedda Gabler	Oct. 3	8
High Road, The	Sep. 10	94
Holiday	Nov. 26	8
Jarnegan	Sep. 24	80
Jealous Moon, The	Nov. 20	15
Jealousy	Oct. 22	47
Lady Lies, The	Nov. 26	8
1-L'Invitation Au Voyage	Oct. 4	2
1-La Locandiera	Oct. 12	4
Little Accident	Oct. 9	63
Macbeth	Nov. 19	16
Major Barbara	Nov. 19	16
1-Master Builder, The	Oct. 29	2
Mr. Moneypenny	Oct. 17	54
Most Immoral Lady, A	Nov. 26	8
Night Hostess, The	Sep. 12	94
On Call Girl (formerly On Call	Nov. 9	27
Paris	Oct. 8	65
Perfect Alibi, The	Nov. 27	7
1-Peter Pan	Nov. 26	14
Play Without a Name, A	Nov. 26	8
Redemption	Nov. 19	16
Royal Box, The	Nov. 20	15
Sacred Flame, The	Nov. 19	16
Skidding	May 21	222
Squealer, The	Nov. 12	24
Strange Interlude	Jan. 30	267
Sun Up	Oct. 22	49
These Few Ashes	Oct. 30	38
This Thing Called Love	Sep. 17	88
Tin Pan Alley	Nov. 1	36
Tomorrow	Nov. 29	4
Tonight at Twelve	Nov. 13	23
Yellow Jacket, The	Nov. 7	29
Young Love	Oct. 30	39
War Song, The	Sep. 24	80
Wild Duck, The	Nov. 19	16
1-Would-Be Gentleman, The	Oct. 1	20
1-Civic Repertory Theater		
Musical Comedy		
Animal Crackers	Oct. 23	47
Billie	Oct. 1	72
Blackbirds of 1928	May 9	276
Carroll, Earl, Vanities	Aug. 6	136
Cross My Heart	Sep. 17	80
Good Boy	Sep. 5	77
Good News	Sep. 6	526
Hello, Yourself	Oct. 30	39
Hold Everything!	Oct. 10	53
Just a Minute	Oct. 8	64
New Americana	Nov. 29	4
New Moon, The	Sep. 19	85
Rainbow	Nov. 21	13
Rain or Shine	Feb. 9	340
Show Boat	Dec. 27	393
This Year of Grace	Nov. 7	29
Three Cheers	Oct. 15	56
Three Musketeers, The	Mar. 13	324
Treasure Girl	Nov. 8	28
Ups-a-Daisy	Oct. 8	64
White's, George, Scandals	July 2	176
White Lilacs	Sep. 10	96

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Loew Silent on Reports of Ousting Acts From Road Show

Taciturnity Interpreted as Indication of Unsettled Status of "Southern Houses"—Circuit Experimenting With Various Policies—Norfolk Booked to Jan. 28

NEW YORK, Dec. 3.—With no definite statements resembling a denial issuing from Loew officials, it is being assumed generally in the trade that the report spread several weeks ago of the withdrawal in the near future of the road show from the circuit's vaudeville books is substantially true. Contrary to the attitude customarily taken by Loew officials in regard to reports of such importance, there has been an uncanny silence on their part in regard to the road-show withdrawal talk. This, by itself, is prompting the wiseacres to diagnose the situation as being unsettled, even from the inside. It is being pointed out that the apparent reluctance of circuit officials to commit themselves definitely is an indication that the fate of the vaudeville policies in the out-of-town houses is hanging by a thread.

These few months leading up to the midwinter stretch are being employed by the Loew Circuit for experimentation along various lines of house policy. It will be at least a month, according to reliable sources, before definite decisions will be made on future policies of vaudefilm houses.

With loose talk pointing to various results of the present period of indecision, the booking office is functioning in the buying of acts for the out-of-town houses as heretofore. There may be changes aplenty drifting their way, but J. H. Lubin and Marvin Schenck reflect naught of this in their circuit routing. The so-called Southern Time is booked with shows at this writing as far in advance as January 28. The shows penciled in carry an average of four acts, altho it is likely that this contingent will be reinforced when the time approaches for the Norfolk openings. Keeping the bills down to four acts is a move evidently influenced by higher circuit officials, who are making certain that long-running sound films will not interfere with stage shows that are out of proportion to the usual three and four-a-day running-time quotas.

Next week's Norfolk show comprises *Memories of the Opera*, Chabot and Tortoni and Mankin. The shows laid out for succeeding weeks are composed of: December 17, William and Joe Mandel, Owen McGiveney and *The Wager*; December 24, Romas Troupe, Robbins and Jewett and *Collegianna*; December 31, George Lyons, Morgan and Sheldon, Morris and Campbell and *Dancing Lessons*; January 7, Lawton, Ross and Gilbert; White and Tierney and Saranoff and Company; January 14, Jerome and Ryan, Wally Sharples and Wilkens and Wilkens; January 21, Wylie and Young, Watts and Hawley and Lieutenant Gitz Rice and His Northwest Mounties; January 28, Artie Mehlinger and *A Night at Luna Park*.

Brown and Wells Booked

NEW YORK, Dec. 3.—Harry Brown and Dick Wells have been okayed for a solid Pan. route. They will open early in January under the personal direction of the Pasha & Hantoot office.

New Year's Eve Shows

NEW YORK, Dec. 3.—Loew's local houses are being readied for New Year's Eve, with most of the circuit's vaudefilmers running special reserved seat midnight shows and the straight picture stands using "late hour" shows. Acts may be doubled from the vaudefilm houses to several of the near-by straight picture houses.

Yvonne Company Gets Long-Term Contracts

NEW YORK, Dec. 3.—Princess Yvonne, mentalist, routed solid over the Gus Sun Time at the head of a unit, *Oriental Revue*, is apparently undisturbed over the invasion of the vaudeville field by talkies. The unit, which was gathered together from all parts of the country by Yvonne and her manager, Magical Irving, before they started on the Sun dates, is now on its 17th consecutive week. In order to insure for herself for some time to come an intact show, on a level with the merits of the current production, she has signed her supporting artistes to three-year contracts.

Those signed are *Rangoon*, fire eater; Eddie and Katherine Trout, eccentric comedians; Mlle. Kalama, Egyptian dancer; Grace LeMont, acrobatic dancer; the Aerial Marcells, novelty act, and the Imperial Hawaiians, six-people troupe. Magical Irving is also included in the three-year tieup as "magician of ceremonies" and general manager. Thus far the unit has played in six wired houses, proving for itself that talkies are not universally barring vaudeville from playing dates. In towns where they were in opposition to wired houses the company proved to be a drawing card of sufficient strength to counteract the talkie novelties.

In Re Colleano Family

NEW YORK, Dec. 3.—The Colleano Family, prominently known in vaudeville and the outdoor show world, is split up, but all are busily doing something. Bonar and Rubye are to do a two-act with a routine of singing, comedy and dancing. Maurice, known for his floor-to-floor double somersault, is to join a Publix unit produced by John Murray Anderson. Con Colleano, wire-walker, sails December 8 to open in the Olympic Circus, London, on December 20. Following that engagement he goes to the Scala, Berlin, and Empire, Paris. He returns in April to join the Ringling Bros.-Barnum & Bailey Circus.

Jack Mitnick's Acts

NEW YORK, Dec. 3.—Jack Mitnick, working out of the Nat Sobel office, is readying two acts for the major circuits. These are a comedy two-act to be presented by Ronnie Madison and Roy Stewart and George Adams, warbling single. Both acts will be launched for showings in about two weeks.

Bobby Higgins Now Single

NEW YORK, Dec. 3.—Bobby Higgins is now a single and opens this first half for K-A-O on the Paterson-Elizabeth trail. His last act was Lydell and Higgins. Lydell is back to the old status as Lydell and Macy.

VIVIENNE CLAIRE, versatile miss, who is of material aid in ringing up high applause scores for the Parisian Four, variety act, which is working steadily in the Pennsylvania houses of the K-A-O Time. Besides assisting with the delivery of several balancing stunts, Miss Claire intersperses the routine with singing, dancing and sketching specialties.

Important Agents Meeting Wednesday

NEW YORK, Dec. 3.—A resolution will come up for a vote at the annual meeting of the Association of Vaudeville Artists' Representatives, to be held Wednesday, to make officials of the organization permanent. Heretofore new officers have been elected every year, but in the last few years there has been little change and it is likely Frank Evans would be president again for years and N. E. Manwaring, secretary, if annual elections were to be held.

The ticket that will be decided on for permanency is Frank Evans, president; Lew Golder, vice-president; Edward S. Keller, treasurer, and N. E. Manwaring, secretary. Providing the proposed resolution passes by a majority, these will be the officers indefinitely.

Other matters, most of them routine, will come up at the annual meeting, including reports of the officers and committees. The formation of an arbitration board and ways and means of curbing act stealing among agents, brought up some time ago, has not yet been acted on and it is believed in agency circles has gone by the board.

It is whispered that the K-A-O office did not look approvingly on the "protective" angle of these proposals. When the A. V. A. R. was formed years ago, it planned being a protective organization for the agents, but J. J. Murdock, to whom the by-laws and constitution had to be submitted, is said to have penciled out these plans.

The A. V. A. R. is holding its annual banquet Wednesday at the Astor and is assessing every member, including all K-A-O agents, $6 a plate whether they attend or not.

Herman's "White Bird" Unit

NEW YORK, Dec. 3.—Now Al Herman has a unit. It's called *White Birds of 1929* and begins its career as a K-A-O attraction this week on dates in Elizabeth and Paterson. Nancy Decker is one of the principals. Charley Morrison is agenting the show.

Deal Ousting Stanley Dept.

Plans of Talkies for Stanley Presages End of Acme Booking Office

NEW YORK, Dec. 3.—Providing the Warner-Stanley Company deal is approved by stockholders tomorrow, the headquarters of the Stanley Company of America will be moved to the Warner Building in West 44th street.

The Warner-Stanley deal will mean the disintegration of the Acme Booking Office, subsidiary of Stanley in the booking of acts for its picture houses, it is reported. The booking office has a staff at the present Stanley headquarters and supplies attractions for the Stanley, Jersey City; Branford, Newark; Stanley, Philadelphia; Stanley, Utica, N. Y., and other houses. Morris Goldenberg is in charge. The three Stanley Pittsburgh houses are supplied acts from Philadelphia.

Under Warner control, it is said, most, if not all, of these houses will go into talkie policies, thus eliminating presentation acts and the necessity for the Acme Booking Office.

With the few houses now handled, it is believed someone at Warners would be delegated to do the booking until policies are eventually changed.

Lyons & Lyons Open Paris and Coast Offices

NEW YORK, Dec. 3.—Lyons & Lyons have added two more branches to their fast-growing list. An office was recently opened at 24 Rue Coumartin, Paris, France, under the name of Trans-Varieties. Billy Arnold has been placed in charge. The recently opened office in the Pantages Building in Los Angeles is headed by George Sackett.

More than 20 contracts are already in the main office for the supervision of amateur productions thru the new Lyons & Lyons subsidiary, the Directors' Service Guild. Earl Thomas and E. Gene Ford will handle the activities of the new company.

New Markus Houses

NEW YORK, Dec. 1.—The Fally Markus Agency added the Carlton, Red Bank, to its books the last half of this week. Since May the house had been using an all-sound policy. Hereafter sound novelties will augment five acts on a split week.

The Montclair Theater, Montclair, N. J., started last week on an experimental policy, alternating weekly stock and vaudefilms, with the latter getting the long end. Markus also added the Broadway, Kingston, last week. The house is using four acts on a split.

Helen Maicox Joins Flippen

NEW YORK, Dec. 3.—Helen Maicox is the latest addition to the Jay C. Flippen unit. She joined at the Fordham, New York, the last half of last week.

Dorothy Galland Resumes

Dorothy Galland, who was obliged to lay off for about a week owing to an attack of laryngitis, has recovered sufficiently to resume her Gus Sun bookings. She will be in Chicago this week, joining her husband, Will L. White, manager of Norumbega Park, Boston.

H. S. Brown, Big Business Man, Made R-K-O President

K-A-O Intact With Own Officials—Albee Remains Despite Rumors

NEW YORK, Dec. 1.—Coincident with the election of Hiram S. Brown as president of Radio-Keith-Orpheum Wednesday and the listing of the stock on the New York Stock Exchange, a statement of the earnings of K-A-O and FBO Productions, both included in the R-K-O holding company, was made to the exchange, and shows for the eight months ended August 31 last, a net loss applicable to interest of new companies of $1,064,278.

Dividends on K-A-O preferred and on Orpheum Circuit preferred amounted respectively, to $466,667 and $335,377. Loss from operations after interest, depreciation, amortization and Federal taxes, amounted to $262,234, the statement shows.

The election of Hiram S. Brown, head of the United States Leather Company, to the presidency of R-K-O stirred something of a surprise in vaudeville and show circles, since he is not and never has been a showman. It was believed someone from the show field would be selected by Sarnoff for the important post.

The answer given vaudeville's questioners is that Brown may not be a showman, but he was not a leather man, either, before he went into that business and put it over the top for the company of which he has been president. The theory that he can do the same with show business, without having to be a showman, is advanced to the skeptics. Brown's rapid rise to the presidency of U. S. Leather, it is pointed out, makes him a man who would be valuable to any business, no matter what it is.

It is understood Brown is a close personal friend of E. F. Albee, who will remain as president of K-A-O Corp., which operates the theater chain and circuit of this name. From this account, it is believed Mr. Albee was instrumental in having Brown selected for the post assigned him.

Brown was elected Wednesday and on Friday called a meeting of the board as well as a meeting with the booking heads of K-A-O. He met Edwin G. Lauder, Jr., C. S. (Tink) Humphreys, Earl Saunders and others and had a brief talk, but did not state any definite policies or plans pending his induction into office, which will be January 1 or sooner. He will make headquarters in the Bond Building, next door to the Palace, and have his office on the seventh floor, where other K-A-O officials are located.

R-K-O is the holding company for K-A-O Corp. and FBO Pictures, but whether the vaudeville company and the picture producer and distributor will remain separate and distinct and operate separately, is still a matter for conjecture.

With it officially announced that E. F. Albee would continue to be president of K-A-O Corp., it is believed this designation for the vaudeville company will continue, with its own officials, and FBO, with Joseph I. Schnitzer the chief in behalf of Sarnoff, will continue as it is and be known in the future as FBO without encumbrance of the Radio title in the name of the company.

These matters, however, have not yet been definitely decided, but it is pointed out that the situation is more or less comparable to the Paramount organization. The Paramount-Famous-Lasky Corp. produces and distributes pictures only, and while it owns the theaters known as Publix Theaters Corp., which has a separate president and officials, never are Publix houses referred to officially as Paramount. Publix, on the other hand, controls Balaban & Katz in Chicago, yet these houses in the Windy City continue to operate and be known as B. & K. houses, with the Balaban & Katz Corp. having headquarters there and functioning.

Outside of Albee, no officials have been selected for K-A-O, or R-K-O, whichever it will be, but it is confidently believed that J. J. Ford will be general manager. From indications, he will be offered the job and can have it, if he desires to remain with the organization. The impression Ford has made in the few months he has been with K-A-O has been more than favorable, it is understood.

Golden Age Ousts New Era in R-K-O

NEW YORK, Dec. 3.—With the introduction of David Sarnoff, chairman, and Hiram S. Brown, president, of Radio-Keith-Orpheum, into big-time vaudeville theatricals, the New Era is no more. In its place and superseding it will be what is to be known as the Golden Age.

Mark A. Luescher, the generalissimo of the publicity and promotion squads of R-K-O, is already planning to take up with the Golden Age idea where he left off with the New Era campaign, which got a propitious start and then began to peter out when negotiations were started with Sarnoff and his associates.

The New Era signalized the advent of Kennedy and his ideas into the vaudeville field. With Sarnoff replacing Kennedy as the leader of the big time, it would not be exactly according to Hoyle to continue the New Era idea, which, anyhew, has suffered a lapse, due to no fault of its director, the genial Mark Luescher.

The big-time vaudeville circuit is confident that the combination of Sarnoff and Brown, each outstanding business titans in their respective fields, marks the beginning of what is to be a "golden age" in vaudeville. With this thought in mind, Luescher is laying plans for a gigantic campaign thru his promotion department along the lines laid down for New Era but carried out only for a few weeks.

Yates Office Adds To Its Loew List

NEW YORK, Dec. 3.—A number of acts handled by the Yates office have been given Loew routes. Among them are Robbins and Jewett, opening December 24 in Norfolk for a Southern tour; Lee Twins, started last week at the Commodore and this week playing at the Bedford and Premier, Brooklyn; Stuart and Lash, together with their band. The Cavaliers, slated for December 24 at the Fairmount, Bronx, and Wilson and Gang, opening December 24 at the State, White Plains. Among those showing for Loew at the American are Toni and Jerry, singing and dancing team, who are there today, and the Three Lorraines, acrobats, scheduled to open December 13.

The Yates office also booked Burns and Kane for a Pantages tour and Lavarre Brothers and Pingaree for 10 weeks on the K-A-O Time, beginning December 23 in St. Louis.

Luescher Office Moves

NEW YORK, Dec. 1.—Mark Luescher, director publicity for R-K-O, and his entire staff moved into palatial quarters in the Bond Building this week, giving up the space in the Palace Theater Building occupied for some time. The quarters vacated will be taken up by booking department men, it is understood.

IKE ROSE, who this season rounds out 50 years of an active and highly-interesting career as an international showman. His most important project at this writing is "Rose's Lilliputians", a complete midget show, which has been assigned 45 solid weeks over the K-A-O Time. Rose's story is interestingly told in an interview printed elsewhere in this issue.

Canned Acts in Four K-A-O Houses

NEW YORK, Dec. 3.—The K-A-O office is booking Movietone and Vitaphone canned acts into four of its houses thus far. They are the Franklin, Hamilton and Jefferson, in New York, and the big-time houses in White Plains.

The theaters are using on the average one canned act on each half to supplement the vaudeville bill and the picture fare.

Several other stands in Greater New York will fall in line by January 1.

Boyar's New Sketches

NEW YORK, Dec. 3.—Ben Boyar is offering two new sketches in the eastern sector of the big time.

Paul Decker and Marion Murray head one, an Edwin Burke playlet called *Exaggerations*. The act is showing the first half at the Royal following a date last week at the Bushwick, Brooklyn. Joe Allerton and Dorothy Webb are in the cast.

The other Boyar presentation is *My Mistake*, the Chester Erskine sketch formerly done by Wallace Eddinger. Frank McCormack and Neal Pratt are cofeatured in the sketch, set for an early New York showing date.

Rex Van and Jack Lewis

NEW YORK, Dec. 3.—Rex Van, former member of the team of Lemaire and Van, is now doing a double with Jack Lewis, of California. Herman Citron, of the M. S. Bentham office, is negotiating for dates on the big time for the duo.

Peaches Browning's Bally Protest Shrivels Receipts

NEW YORK, Dec. 3.—Peaches Browning did good business for the Willis, Bronx indie, the last half of last week—but it wasn't her fault. A fem. impersonator bally swelled the gate. When Frank Jacobs, the house manager, took him off the street the receipts went down.

The "Cinderella" lassie stamped her foot down on the bally after he had been doing his stuff in front of the house Thursday and Friday afternoons. He was dressed in a blond wig and his body was covered by a much-enlarged replica of a peach can, leaving the daintily-attired lower extremities open to public gaze. She protested against the stunt, claiming that it cast a slur on her rep. Maybe she felt sorry later.

The dope is that she played the three-day date on percentage with an $1,100 guarantee.

K-A-O Bookings Are Still Off

NEW YORK, Dec. 3.—It is impossible, according to agents of the big time, to book acts for much further ahead than a week at the present time, with routes now practically an unheard of element in K-A-O vaudeville.

No act has been routed for the entire circuit for some time now. With the necessity to make room for acts booked earlier in the season for houses that are now closed and for office acts, such as the Mosconi unit (K-A-O production act), the only routing that is being done is when five or six weeks is added to the time of attractions now current on the time.

There is very little routing in the West and very little in the East, it is reported, but a considerable bulk of daily booking for acts on a week-to-week basis.

According to the belief of some of the agents the bookers have been instructed to decline to book material far in advance, due to possibility of closings or change in policies. Harold Kemp, who buys for the Stanley houses, is not booking ahead, for instance, because of the probability that his house may go talkie any minute.

Arthur Willi, who handles the West Coast, has had to take care of so many acts booked originally for Kansas City and St. Louis and other closed houses that he has had little reason to encourage the act salesmen calling on him. For a time Willi didn't book an act here in weeks.

The optimists believe that immediately after the first of the new year routing activity will be in order. The deal of Radio-Keith-Orpheum and the attendant delay has been reflected—and naturally—in the booking department and its business.

A few closings and talkies squeezing out vaudeville here and there has also taken its toll of the accustomed booking department activity of the big time.

L. & L. Eastern Bookings

NEW YORK, Dec. 3.—Eva Clifford, recently returned from a European tour, has been booked for the Loew Time thru Lyons & Lyons. Clayton, Jackson and Durant have been routed over the Fox Circuit thru the same office. They open at the Academy, New York, today. Stella Mayhew, who played the Park Plaza, New York, last week, has been booked for additional dates in the Indies. The Al B. White Ensemble will play the K-A-O Circuit at the termination of their present route over the Fox-Poli Time. Both are being agented by the Lyons & Lyons outfit.

Lyons and Loraine Get Bermuda Booking

NEW YORK, Dec. 3.—Lyons and Loraine, dance team, who have been playing local vaudeville dates, have been booked for the winter season at the Bermudian Hotel, Bermuda. Lou Irwin secured the engagement for them.

Plan To Celebrate Birth of R-K-O With Nation-Wide Radio Broadcast

NEW YORK, Dec. 1.—A nation-wide hookup of radio stations thru the National Broadcasting Company, which is tied up with Radio-Keith-Orpheum, is being planned to signalize the entrance of David Sarnoff, chairman of the board, and Hiram S. Brown, president, into the vaudeville and picture business thru R-K-O.

A dinner is proposed at which will be celebrated the entrance into big-time theatricals of these industrial chiefs, with guests including men of such caliber and renown as David Belasco, Fred Stone, Adolph Zukor, E. F. Albee, Cardinal Hayes, Bishop Manning, Rabbi Krass and other outstanding characters in the theatrical, business and social world.

The plan outlined, briefly, is to provide for a hookup from Coast to Coast as was done by the Dodge Brothers, with speeches by Sarnoff and others going over the air. Between each speech, entertainment from various key centers touched by K-A-O would be tuned in—as for example, Fannie Brice, from the Keith-Memorial, Boston; Ted Lewis, from the Palace, New York; Jeanne Eagels, from the Palace, Chicago, and others from the West Coast and other points where K-A-O houses are located.

With new officials in R-K-O planning to take office by January 1, the radio exploitation stunt would be pulled between now and then.

When Joseph P. Kennedy came into K-A-O, it was planned to do a Dodge Brothers over the air, but the idea was eventually voted down.

Talkies Less Harmful to Vaude. Than Thought Is Showman's View

Comparatively Optimistic Conclusions Arrived at Thru Investigation of Mixed Policies—Predicts Adjustment to Normal by January 1

NEW YORK, Dec. 3.—The bugaboo contained in the oft-repeated prediction, "Thousands of performers will be thrown out of work by the talkies," is unfounded, according to the results of a thorough investigation of the situation carried on by one of the leading vaudeville executives in the East, and revealed exclusively to *The Billboard*. Altho conditions at present are undeniably bad, the trade apparently forgets, this executive declares, that they were not much better in the uneventful period before talkies invaded the vaudefilm field. From figures gathered from authentic sources, it is clearly seen, his prognosis of the situation runs, that the appalling increase in unemployment among performers has already passed its crisis.

Figures are unavailable, even to the best informed, to disprove the statements of *The Billboard's* informant, and, on the other hand, he also cannot produce concrete evidence to prove his point. He maintains, however, that the Eastern field, at least, is undergoing a period of adjustment, and by January 1 the vaudeville mart will be in its old status. By no means good, but far better in prospects than during the preceding six months.

It is pointed out by this executive and substantiated by others of an equally high standing interviewed on the subject that the daily increase in the number of houses being wired should mean little or nothing to established vaudeville. Most of the independent houses now being wired and those already using talkie and sound policies belong in the category of straight picture houses. These houses would not have used vaudeville under any circumstances. The developments in the talkie field came in to give these straight picture houses an opportunity to add novelty to their screen programs. Acts surely are not affected from this angle. If influenced at all, it is for their advantage, since many of these houses are now using talkie shorts recorded by vaudevillians. Without talkies acts would never stand a chance of reaching these audiences. It is seen that the use of talkie shorts in picture houses creates some demand, tho vague and undefined, for acts in the flesh, booked possibly by some opposition house.

Most of the unattached vaudefilm houses have held back on signing installation contracts. Consequently—the investigation showed—a large number of these houses are on an average of six months behind in installations. The picture house opposition beat them to it, and at present they are forced to improve, rather than cut down on their vaudeville shows. When the time arrives which will find the old straight picture houses and the competing vaudefilm houses wired and launched on talkie programs the vaudefilm operators will find it necessary, even more than before, to bolster up their shows with vaudeville. As before the talkie invasion, some distinction will have to be made between both classes of houses in order to continue drawing their old patronage. When talkies in the form of sound films, canned acts and dialog-sequenced pictures will no longer be the novelty that it is now—then will it be necessary for the former vaudefilm operator to invite his acts back, and for the operator faithful to vaudefilms to bolster up his stage shows.

It is forecast by *The Billboard* informant and other executives that talkies will supplant vaudeville only in non-opposition areas, which are few and far between in 1928. The larger circuits—K-A-O, Loew, Fox and Pantages—will throw out acts permanently in their houses coming within this class. This has been intimated frequently the last several months. In aeras, however, where two or more of the circuits are fighting for neighborhood and transient patronage vaudeville will be retained unless this procedure is found to work directly against the box office. It is questionable whether such would ever be the case.

P. W. KOLZ is the new manager of the Embassy, Orange, N. J. He succeeds E. W. Reilly. Kolz was formerly at the helm of the Central, Cedarhurst, L. I.

K-A-O Boys Punning On Their New Boss

NEW YORK, Dec. 1.—All around the K-A-O office, where the boys take a pride in thinking up new gags and puns, they got busy this week the minute it was announced Hiram S. Brown, leather man, had been chosen president of Radio-Keith-Orpheum.

"Someone mentioned Brown and Sarnoff decided to Hiram", is what they pull for a laugh.

Broadway, New York, May Close Next Week

NEW YORK, Dec. 3.—Vaudeville is going out of the Broadway before Christmas, according to reports that could not be verified at a late hour today. It is understood the K-A-O office is closing at the house next week, due to inability to get the house for the month of January, which it wanted.

The owners, who are to raze the theater, are said to have decided that K-A-O could have the house during the month of December, but not January.

With January, K-A-O was willing to go thru December, a bad month, due to the holidays. Ordinarily the two weeks before Christmas are losers. K-A-O figured it would make up for these weeks during the month of January, bnt unable to stay at the Broadway that long, according to report, it was decided to give up now.

Blanchard Will Make Short Visit to Coast

NEW YORK, Dec. 3.—C. M. Blanchard, of the Blanchards, is leaving for the West Coast December 18, according to present plans, to confer with Evelyn Blanchard and look over the situation in the film capital, where the vaudeville firm has set up office to book talent for vaudeville and talking pictures.

Blanchard will remain in the West over the Christmas holidays.

K-A-O Family Time Losing Two Houses

NEW YORK, Dec. 3.—Two K-A-O small-timers, the Opera House, Bayonne, N. J., and the Lyric, Hackensack, are giving up vaudeville this week.

The houses are owned by the Stanley-Fabian interests and have been obtaining their vaudeville from the pop.-time department of the K-A-O booking office.

Business has not been good in either house this season, it is understood, and never was anything to crow about in Hackensack. The future policy of the houses is not known, but it is reported stock may be tried out, unless it is decided to give the duo over to talkies.

NOLA and WYNN ST. CLAIRE, who have been launched on the big time in a new act, called "Lady Lindy", which was written expressly for them by Milton Hocky. Bookings are being supervised by Nick Agneta of the Maurice Rose office, New York.

Continuous Policy At Imperial, Montreal

MONTREAL, Dec. 1.—The former policy of two-a-day and continuous on Saturday and Sunday at the Imperial (K-A-O) has been changed to continuous every day. This brings the house into the same class as Loew's, which always played continuous shows with fair success. However, a few of the acts cut down their supper performance somewhat.

Week-End Vaude. Shows Out At Family, La Fayette, Ind.

LA FAYETTE, Ind., Dec. 3.—The week-end vaudeville policy of the Family Theater has been abandoned by the new owner, the Fourth Avenue Amusement Company. The theater has been redecorated and otherwise improved in appearance, and a new pipe organ has been installed. The house reopened on a schedule of daily performances, motion pictures.

Paige and Jewett for Pan. After Extensive Foreign Tour

NEW YORK, Dec. 3.—Paige and Jewett, bike act, recently returned here after a string of engagements extending over 18 months in England, the Continent and South Africa. They have been offered a route over the Pantages Time, which starts some time in February in Newark. Their new act includes a dance on unicycles. The Riley Brothers office negotiated the Pan. engagement.

Plummer-Thompson Activities

NEW YORK, Dec. 1.—Among last week's placements of the Plummer-Thompson office were Ann Howe, featured in the *Stanley and Healey Revue*; Ray Myers, with *Tarasoff-De Valery Dancers*, Betty and LaMarr, Irving Martin and Jerry Dixon, with the Lotus (restaurant), Washington, D. C.; Alma Sears, in Evans & Arkins' *Hollywood Follies*, and Lloyd Petrick in Milt Lewis' *Thank You*, replacing Ed Jerome, who joined the cast of *The War Song*.

Self Opposish Is New Inside Factor

Operators Demanding New Clause in Contracts Covering Canned Repeats

NEW YORK, Dec. 3.—Thru the coercion of house operators, most of the independent booking offices may be forced to insert a clause in their contracts covering the playing of acts within a reasonable period after canned versions of their routines are shown at a particular theater or in the same neighborhood or town. Up until the present the only restriction placed on repeats of acts in definite localities was contained in the clause, included substantially in all major circuit contracts, giving the manager the right to cancel an engagement if "artistes played in any theater or place of amusement in the above city 12 months prior to the opening date".

The necessity of inserting the additional clause concerned with talkie versions of acts is seen from the frequent protests that have been made by house operators the last several weeks against using acts that have played either their house or the opposition in canned form. One booking office was forced to take out two acts on last-minute notice because of this situation. The house manager stood his ground adamantly, explaining to his booker that he could not play an act in the flesh less than six months after he used it in Vitaphone form.

Contrary to what was believed as the general opinion several months ago, many indie house operators do not wish to repeat acts that have been shown in their houses before in canned form. The backbone of their stand is that most of the acts in this class do not change their routines after recording for talkies. Had an appreciable number of them taken the pains to completely renovate their acts the situation might line up differently. An entirely different version of an act in Movietone or Vitaphone creates some helpful interest, it has been found, in the new act of those used for the recording of the canned form.

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Dr. Sesrad, Hindu Mystic, Believer in Reincarnation

JACKSONVILLE, Fla., Dec. 1.—Visitors to the Exposition Mystery Show on the Johnny J. Jones midway at the Florida State Fair have been greatly intrigued with a Hindoo mystic and crystal gazer, rejoicing in the name of "Dr. Sesrad". Even those of a skeptical nature have seen, listened and enjoyed his exhibitions, and folks in all walks of life are saying, "Have you seen that crystal gazer with Johnny Jones?"

But little do those who daily and nightly enjoy his demonstrations realize that beneath those wierd and fearsome looking whiskers—behind those black, piercing eyes—is a soul in torment. Dr. Sesrad is a firm believer in reincarnation, and fortunately for the world at large he revealed at a private sitting the romance and tragedy of his life. On his table in his private studio is a peculiarly shaped urn, transparent, containing a greyish dust, hermetically sealed with a strand of beautiful hair crowned around the outside.

When asked what the urn meant a change instantly came over the doctor's features. His eyes softened, his shoulders drooped a little, a hesitancy came in his speech, and in a low voice he said: "That—that contains the ashes of my departed sweetheart, Murla Sedarhi."

After a pause Dr. Sesrad continued: "I was born in Poona, British India, of English parents. My father had an ivory carving establishment and I became an ivory carver by trade. I met Murla Sedarhi, a little Murla with the big eyes, a beautiful face and a wonderful mentality—the most sought after girl in Poona, and she was mine—my bride to be. She loved me.

"I was happy, yes, oh so happy, and we planned spending our honeymoon in your wonderful America. Then, the day before the marriage, came the tragedy. I was returning from Bombay on business for my father, on the Great Indian Peninsular railway. Murla was waiting at the station to welcome me. As the train I was on approached the station a native boy water carrier stood in the middle of the tracks pouring himself a drink from the skin, not noticing the onrushing train. There were shouts and cries, seemingly unheeded by all except Murla—my Murla—who ran on the tracks and with a quick shove pushed the lad to safety, but was herself struck by the train. Seeing the crowd, I pushed thru, and with a great pain gripping my heart I saw Murla.

"I knelt and took her in my arms, and brushed the soft hair back from her brow. Her eyes opened and looked deep into mine, and in a whisper she said: 'Edward, I love you, I love you—but Edward I am leaving you. But my darling promise me that altho my soul is taking its flight tonight that you will never forsake me. Promise me you will take me with you to America, to be always with you.' I promised, and as I kissed her, the spirit of little Murla left my arms.

"November 24 was the anniversary of the wedding day that was—was. But I have my Murla—her cremated ashes here, with this strand of her lovely hair. I kept my promise. I brought my sweetheart to America. And I feel sure that some day my Murla will come back, reincarnated, perhaps in the form of an Egyptian—maybe an Irish lassie—or better still an American."

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$10,000 Fire in Decatur

DECATUR, Ill.—Fire on stage of the Alhambra Theater November 26 caused loss of between $8,000 and $10,000. The fire destroyed stage equipment, scenery and mechanical apparatus for the synchronized films. P. W. Gebhard, owner and operator, said that insurance covered all loss, and rebuilding has already started.

Orpheum, Omaha, Celebrates

OMAHA, Neb., Dec. 3.—The 30th anniversary of the Orpheum Theater will be celebrated tomorrow. The house was opened with a matinee December 4, 1898. William P. Byrne, now temporarily serving as manager, was treasurer and ticket seller. The theater had been known previously as the Creighton Theater. Jake Rosenthal was the first manager of the Orpheum, opening it as a vaudeville theater.

Russell and Mack Visiting

COLUMBUS, O., Dec. 3.—Mr. and Mrs. Russell B. Sifrit, known to vaudeville fans as Russell and Mack, have just concluded a 12 weeks' tour of the K-A-O Circuit and are spending a few days with Mrs. Sifrit's parents, Mr. and Mrs. Joe McCollum, in this city.

WILL MORRISSEY is returning to New York with a new act, Will Morrissey's Circus. Morrissey and Midgie Miller have been in Los Angeles for the last two years and have brought east what they believe is something entirely out of the beaten path. James La Penna, Broadway producer, is with Morrissey and Miller on the business end.

JEANETTE HACKETT has a new act in which she opened recently. It is titled *Moments Vitale*. Meyer Golden is presenting the act, which opened at the Regent, New York, November 25 for a tour.

BEN BERNIE has produced a new act which is billed as Ben Bernie's Minstrels. The company was trained by Bernie personally. The act played the Jefferson and Franklin theaters, New York, week of November 25.

New Movement To Restore Vaude. Is on in Pittsburgh

PITTSBURGH, Dec. 3.—The question of restoring the straight vaudeville bill with no motion picture attachment is being agitated. *The Pittsburgh Press* is printing a daily coupon for answers to this question: "Would you like better vaudeville, direct from Broadway, at the Davis Theater with all seats reserved, from 75 cents to $1.50, two shows daily?"

The questionnaire coupon is the result of numerous requests received by the paper from theater patrons who lament the decline of "big-time" vaude. Officials of the Stanley Company have stated that the company is willing to co-operate with the people of Pittsburgh, but doubts that the straight vaudeville policy, without pictures, would be supported.

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UNION———

(Continued from page 3)

"all of the affiliated unions, State federations of the central bodies to render to the Association of Theatrical Agents and Managers all possible assistance and support," was toned down by the committee on resolutions to read "that the executive council be authorized to render to the said association such assistance as may, in the judgment of the council, be necessary and wise."

The committee recommended that the resolution as thus amended be concurred in.

This action was construed as indicating that the A. F. of L. does not consider the fight of the unionized theatrical representatives, who have been denied recognition by the producers, as of sufficient importance to warrant calling out other branches of union labor, theatrical or otherwise, in order to assist the agents and managers to attain their desires. The phrase "necessary and wise" gives the Federation all the leeway it requires in refusing tangible support to the A. T. A. M.

DOLLS———

(Continued from page 3)

forth that the original pantomimist, "Phrozo", who has played theaters thruout the world since 1902, is Fred Travalon, an Englishman, still in the game. Larry O'Dell has been using the title of "Frozo the Original" in this country.

Stevens, whose connection with the show business dates back more than three-score years, has been featured in all branches of amusements as "The Great Mechano", but in recent years another "Great Mechano" has appeared on the scene in the person of one Walter Vaun. Then, Stevens declares, there is a student of his, an Ed R. Siler, who broke into the game in 1923 and has called himself "The Great Mechano".

Stevens, now in Detroit, informs that he recently hired himself to a clothing store at Washington avenue and Michigan boulevard for six months at $150 a week, working four hours a day, six days a week. He also reports booking for six months his understudy, Lorenze (Waxo) Barth, for a store at Gratiot avenue and Broadway, Detroit. Another understudy, Georgie Lewis, is at the Detroit Loop Theater.

Other well knowns in the field include Bob Delano, Electro Al, Soldier Doll Ross, Elvolto, Marvello, Dolly Dot, Lady Doll, Joe Stone, Johnny J. Jones, Miracle Man, Silo the Lady Doll, Tillo the Motordrome Doll, Dolleto the Midget Lady Doll, O'Deon, Don Quinn, Radio Doll Man, Humano, Bert Ibberson and many more.

Charlie Chaplin and Harry Langdon, the film luminaries, are described by Stevens as artistes who have become famous thru their mechanical doll efforts.

He does not mention Buster Keaton or "Bozo" Snyder.

PARK———

(Continued from page 3)

and the work of arranging the exhibits was under way.

Several committee meetings were held during the day to complete the details of the extensive program. Registration of delegates will begin today and continue thru Tuesday. Secretary A. R. Hodge says he is confident this will be the biggest meeting yet held from every standpoint.

Among the park men registered at the Stevens this morning are the following: Frank W. Darling, Fred A. Church, George Smith, Mr. and Mrs. Harry Tudor, George Baker, H. G. Traver, Harry Baker, Phil Addison, George Kramer, Robert Lusse, Richard Lusse, G. R. Lewis, George Witham, E. J. Kilpatrick, Fred Fancher, L. Custer, Aurel Vaszin.

At noon Monday approximately 300 park men had arrived, but as registration has not started, it was impossible to get names. At 7:30 Monday night the program session of the manufacturers and dealers section will be held and at 9:30 business meeting of the same section will convene.

Registration of delegates will start Tuesday at 10.

While exhibit space in the Stevens Hotel has all been disposed of, only a few were in place Monday, altho it is expected all will be ready Tuesday when the hall is thrown open to the public at 1 o'clock.

NEW YORK, Dec. 1.—Among the park and ride men who departed today for Chicago to attend the meeting were E. J. Kilpatrick, of Royal Park, Sutton Coldfield, Eng.; Fred H. Ponty, owner of Woodcliff Pleasure Park, Poughkeepsie; Daniel Leonard, manager of Midland Beach; Henry A. Guenther, owner of Olympic Park, Irvington, N. J., accompanied by James Caffrey, manager.

The ride men included Harry C. Baker, accompanied by F. X. Flack; R. S. Uzzell, accompanied by his brother, Frank L.; W. H. Hanna, of Jack-and-Jill ride; Auto Standards of Newark, represented by O. J. Devany. Among representatives of supply houses were Henry Harnert, of the Chester Pollard Company; William Radkin, of the International Mutoscope Reel Company; George Cahill, of Cahill Bros.

Fred Fansher, Eastern representative of the Custer Specialty Company, reports there will be a large delegation of park men from the East this year including H. D. Gilmore, manager of Crescent Park, Providence, R. I.; also Herbert E. Barguist, of the same city; Frank S. Terrell and DeWaldorf, of Savin Rock, New Haven, Conn.; J. E. Pierce and H. E. Norton, of Lake Compounce, Bristol, Conn.; H. J. Keach, Robert Turnbull and Samuel Dolliver, of New York; P. Licari, manager of Belvidere Beach, Keansburg, N. J.; Mrs. M. Demontreux, Weehawken, and Otto Schoeck, West New York; Will L. White, manager of Norumbega Park, Auburndale, Mass.

W. F. Mangels, of Coney Island, had in his party Fred, his son; George Kister, Peter Wollz, F. W. Siebold and A. Franke, the last two being German ride operators, who are attending the convention for the first time. Other Coney Island folk included Louie Gordon, concessionaire operator; M. Goldberg, of skee-ball fame; M. C. Illions, ride manufacturer, accompanied by his son, Philip.

Most of the ride manufacturers and supply houses are taking equipment along for demonstration purposes. R. S. Uzzell had motion pictures made of the kiddy aeroplane swing, which will be shown at his booth.

NASHUA, N. H., Dec. 1.—John T. Benson, representing the Hagenbeck Bros., of Hamburg, Germany, left here today to attend the Chicago fair and park conventions.

FAIR———

(Continued from page 3)

national Aeronautical Show which is being held at the Coliseum this week. Many of the fair men are taking advantage of the opportunity to inspect the latest model airplanes.

Arrivals at the Auditorium Hotel on Saturday or earlier include the following: Ralph T. Hemphill and wife, of Oklahoma City; E. G. Bylander, Little Rock; Thomas H. Canfield, manager Minnesota State Fair; Lee M. Shell and W. F. Sanger, of the Minnesota State Fair; F. C. Borcherdt, manager Wisconsin State Fair; J. C. Simpson and A. H. Dailey, of the D. D. Murphy Shows; B. S. Gerety and Fred Beckmann and wife, of the Wortham World's Best Shows; Mr. and Mrs. John R. Castle, Milton Morris, Dave Morris and R. L. Lohmar, of the Morris & Castle Shows; C. G. Dodson and M. G. Dodson, of San Antonio; Dakota Max, of Savannah; W. P. Coutts and wife, of Kellogg, Ia.; Herb Maddy, representing Major Gordon W. Lillie.

Other early arrivals noticed in the Auditorium lobby include Mr. and Mrs. Rubin Gruberg, Wilbur Cherry, J. C. McCaffery and W. C. (Bill) Fleming, of the Rubin & Cherry Shows; A. D. Alliger, A. H. Barkley, Herman Blumenfeld, Frank Duffield, Fred M. Barnes, Harry S. Noyes, Phil Little, Mr. and Mrs. H. G. Melville, Ed Holder, Chas. McCurran, Rube Liebman, Felice Bernardi, Gus Henderson, Charles Martin, Chas. Vanderlip, Sherman Glover, Nathan Robinson, Chas. Wolp, Dave Elsas, Chas. Unger, Felix Charneski, H. D. Silvers, Dave Tennyson, A. L. Wolfle, Tommy Thomas, Harry Gordon, Amos Sanders, Harry Stevens, John A. Reinbo, Al Minting, L. S. Hogan, Mr. and Mrs. I. L. Peyser, Al Lawson, Walter A. White, James Campbell, Carl Hellpenstell, W. K. Hirsch, Mrs. W. W. Freeman, Monty Montgomery, J. D. Murphy, Mr. and Mrs. P. T. Streider, A. R. Corey, Bert Earles, J. F. Murphy, W. W. Lindley, Chas. V. Truax, Jack St. Julian and wife, Chas. W. Paine, R. J. White, Felix Reich, Mr. and Mrs. E. M. Foley, R. J. Bushell, E. J. Bylander, Ed C. Payne, Joe Scholibo, Billy Collins, A. L. Sponsler, Giuseppe Creatore, C. E. Cameron, J. Ben Austin, J. D. Newman, Wm. Jennings O'Brien, Mr. and Mrs. M. J. Donahu, Dorothy Johnson, Rae Bailey, George Hamid, Simon Kraus, Mrs. Jay Coughlin, Harry S. Noyes, Mr. and Mrs. M. E. Beuchler, J. Saunders Gordon, F. M. Barnes, E. F. Carruthers, Sam J. Levy, Joe Rogers, Max Linderman, Leo Lippa, Ed P. Rahn, Louis Glick, I. M. Peyser, Mr. and Mrs. R. A. Hankinson, Alex Sloan, Pat O'Day, Jack Champion, Ernie Young, Emil Pallenberg, S. J. Stannard, Earl Taylor, A. F. Beard, M. E. Bacon, A. P. Thaviu, M. B. Howard, F. E. Millard, Gene Demontreville, Henry L. Rapp, Helen Mayer, Mr. and Mrs. L. M. Shell, C. Langdon, F. T. Sterling, Charles A. Nash and Milton Danziger.

NEW YORK, Dec. 2.—Last week witnessed a large delegation of fair men in the metropolis, who took advantage of the opportunity to attend the Old Glory horse sales. Wirth & Hamid's offices, which were the headquarters of the visiting contingent, resembled a miniature State fair meeting, where the boys waxed reminiscent and assumed an optimistic attitude regarding the coming season. Col. Henry B. Watkins, president of the Danville (Va.) Fair, seemed to be the pivotal center of interest of this impromptu gathering. Other visitors included William Reynolds, of the Winston-Salem (N. C.) Fair; Jake F. Seldomridge, of Lancaster; S. Russell, Lewistown; William Beuckley, Pottsville, Pa.; W. Jewell, Waterville, Me.; J. Cahill, superintendent of New York State Fair, and others.

NEW YORK, Dec. 1.—J. F. Seldomridge, secretary of the Pennsylvania State Association of County Fairs, paid his annual visit to the metropolis last week and is arranging advance plans for the convention, which will be held in the Adelphia Hotel, Philadelphia, February 6 and 7. "Jake", as all his friends in fairdom familiarly know him, stated that the indications pointed to this being the biggest and best meeting ever held in the Quaker City, due to the live-wire fair delegates that patronize this meeting from all over the Keystone State. The program will be a treat, especially the banquet and the divertissements, which will take place in the goldroom of the hotel on the evening of February 6. The first meeting will take place on the morning of that date, promptly at 10 a.m.

A new procedure will take place at the banquet. Reservations will be made for 300 banqueters, due to the limited space in the goldroom. Last season the room was overcrowded and caused some inconvenience to the diners, which will be obviated this year. "When the 300 reservations are completed, under no circumstances will we accept any more," Seldomridge announced.

Wirth & Hamid, who always present the vaudeville bill with the compliments of their office to the association, will strive to outdo themselves this season. Joe Basile's Madison Square Garden Band usually provides the music, supplemented with 12 acts, which makes it one of the finest entertainments staged by any fair meeting in the East.

Coates House, Kansas City, Again Leased by Campbell

Sam B. Campbell, manager of the Coates House, Kansas City, has secured a 10-year lease from W. H. Davis, owner, of Topeka, and the famous old hostelry is again in his control. For 10 years prior to the fall of 1927 the Coates House was managed and operated by Campbell. The house is the home of the Heart of America Showman's Club and headquarters for outdoor showmen.

MEMORIAL SERVICE———

(Continued from page 3)

of the most impressive services ever held by the Showmen's League.

Busses and cars left the Auditorium Hotel promptly at 2 o'clock, arriving at Woodlawn about 3. Fully 350 people gathered on the driveway in front of the Rest and stood at silent attention as Charles Martin, of the Hagenbeck-Wallace Circus, rendered *Comrades* while the Cleo Miller Orchestra played the accompaniment.

The chaplain, Col. F. J. Owens, made the following prayer and address:

"Almighty and everlasting God, our Father in heaven, we Thy children of the show world come now into Thy presence and reverently bow our heads as we approach Thy throne. By Thy aid was this organization first established and under Thy guiding hand has it continued unto this day. Each passing year speaks more of Thy divine love and fills our hearts with gratitude for Thy mercy. We invoke divine dictation upon the purpose of those who are gathered here. May the spirit of the truest and noblest patriotism and brotherly love control us all. To the memory of those who have gone before we come to pay love and respect to honor them in Thy name and the name of the Showmen's League of America. Grant us, we beseech Thee, that this gathering shall exalt and advance the brotherly love of Thy children in the show world. All of this we ask of Thee in Thy divine love. Amen.

"We are here," he said, "to pay our respects and demonstrate our lasting love for our brother showmen, whose spirits have gone on before and whose bodies lie here and in other parts of the world, some resting in Flanders Field and some at the bottom of the ocean. It makes no difference where their bodies lie. This day has been set aside and consecrated by the Showmen's League of America as Memorial Day for our departed brothers and sisters of the show world.

"The first ground for Showmen's League Rest was purchased in 1917 and additional ground has been purchased from time to time since. We have 98 brothers and sisters here. Among them are some of the greatest and wealthiest in their line of endeavor whose wish it was to be placed here. Then we have some good brothers who had no place to go but here. All of our brave boys are not sleeping in Flanders Field. We have some among the first to be placed here, who had made their escape from that burning train on the 25th of June, 1918, and heard the cry of their brothers, sisters and children and rushed back into the seething hell to give them aid and lose their own lives in so doing. Greater love than this hath no man that he giveth his life for his brother.

"There is no business or profession in the world that has made the advancement in its own line and in the respect of the general public in the last 10 years that the show business has, and I give the Showmen's League of America credit for a great part of it. Most of the business men of the United States have found out that our show owners and managers are with very few exceptions not only shrewd, clean business men, but also educated gentlemen.

"Where in the past people disliked to see shows come to their city, they now invite them to return and compliment them on the cleanliness of their shows and people. It is now considered not only a pleasure but an honor to be classed as an acquaintance and as a friend of the majority of the showmen. We are the only class of people in the world that remember our dead so consistently. If I had the time I could hold you here for hours, aye for days, telling you of the good qualities of our departed showmen.

"In closing I want to say a word about the living. There never has been a time when money was needed for charity of any kind that the showman of America ever refused his money or his services and generally gave both. When the boys went over the sea the showmen stood out so prominently in quickness, intelligence and bravery that General Pershing said: 'Send me a whole company of show people.' God bless the showmen!"

Rest on, embalmed and sainted dead,
Dear as the blood ye gave;
No impious footsteps here shall tread
The herbage of your grave;
On fame's eternal camping ground
Your silent tents are spread,
And glory guards with solemn round
The bivouac of the dead.

Following the address of the chaplain the Cleo Miller Orchestra played *The Holy City* and Cleo Miller sang. The gathering was then dismissed with a prayer by Chaplain Owens.

Among the out-of-town showmen and fairmen noted were Milton Morris, Dave Morris, Mr. and Mrs. Harry G. Melville, Fred Beckmann, L. S. Hogan, J. F. Murphy, J. D. Wright, Jr.; Mr. and Mrs. Tom C. Foster, Mr. and Mrs. Abner K. Kline, George Hamid, Joe Scholibo, Robert Lohmar, Mr. and Mrs. M. J. Donohue, Mrs. George Freeman, Jr.; Tommy Thomas, L. M. Brophy, Tom Canfield, Art Daily, Paddy Conklin, Mrs. Conklin and Johnny Castle.

A large tent was donated and erected by Driver Brothers to be used in case of inclement weather. The flags were donated by Harry Coddington and the wreaths by E. Courtemanche.

Special wreaths were placed on the graves of Harry Banger and W. David Cohn by the C. A. Wortham Shows.

F. F. PROCTOR THEATRICAL ENTERPRISES

F. F. Proctor's East 86th St. Theatre, New York, N. Y.
F. F. Proctor's Fifth Ave. Theatre, New York, N. Y.
F. F. Proctor's New 58th St. Theatre, New York, N. Y.
F. F. Proctor's 125th St. Theatre, New York, N. Y.
F. F. Proctor's 23rd St. Theatre, New York, N. Y.
F. F. Proctor's Palace Theatre, Newark, N. J.
F. F. Proctor's Roof Theatre, Newark, N. J.

F. F. Proctor's Theatre, Mt. Vernon, N. Y.
F. F. Proctor's Theatre, Yonkers, N. Y.
F. F. Proctor's Theatre, Troy, N. Y.
F. F. Proctor's Griswold, Troy, N. Y.
F. F. Proctor's Grand, Albany, N. Y.
F. F. Proctor's Harmanus Bleecker Hall, Albany, N. Y.
F. F. Proctor's New Theatre, Schenectady, N. Y.

Presenting High-Class Vaudeville, Talking and Sound Pictures.

Showmen's League Elects New Officers

CHICAGO, Dec. 5.—The Showmen's League of America election, held this evening, resulted in the election of the following officers:

President, Milton M. Morris; first vice-president, W. O. Brown; second vice-president, Fred Beckmann; third vice-president, Bert W. Earles; treasurer, Walter F. Driver; secretary, J. L. Streibich.

Japan Is No Place For Dance Bands

Jazz orchestras and dance bands intending to toot their way around the world will do well to steer clear of Japan, for the public ballroom has failed to flourish in that country, according to a report sent to *The Toronto Telegram*.

Some six or seven years ago the public dance hall, with its jazz, was heralded in the Far East, but it didn't last very long.

Politicians and police fearing that the new form of entertainment meant the introducing of Socialism, Communism and Bolshevism in their midst, decided to take a stitch in time and stamp out the first signs of any of these "isms".

At first it was only the wealthy who could indulge in this new form of entertainment for the Japanese. The police, who look after the public morals more closely than in the civilized countries of the Western hemisphere, rather winked at it at first. But it wasn't long before police action was started.

Little orders from the police, just minor regulations at first, began to be issued. Then came others that were thought to be rather harsh. Later other regulations appeared and the patronage of the dance halls commenced to drop till it began to look to the proprietors as if they were investing in a non-paying proposition. Gradually the dance halls disappeared one by one so that today there are very few of these dance halls in the country. In fact, the lower house of the Tokyo parliament seriously considered passing legislation prohibiting the dancing in Japan on the plea that it was undermining the national spirit.

What places do exist are in ports where there is a fair population of whites, but even these places are bound by stringent regulations.

One of the first of the public dancing halls was in Osaka, with a population of 2,000,000. It was started in a little beer parlor, where the proprietor had some Russian girls, victims of the Russian revolution, to dance with his customers. A small gramophone was the first orchestra, and these Russian girls were set to work to teach Japanese maidens the latest jazz and other steps. It was in a little 15-by-10-foot shack. Other places started up when this seemed to prove a success and the youths of wealthy families started taking an interest in the game. The halls became more ornate in appearance, and even went so far as having orchestras. These orchestras kept good time, but the tunes that were played might be almost anything.

In between acts the dancers took tea and then to give the orchestra a breathing spell a gramophone would carry on. As to dress, some of the men wore European dress, while others were garbed in their national kimono and bath slippers. The girls generally ranged in age from 14 to 18 years and followed their Western sisters by powdering their faces, using a little rouge and not forgetting the lipstick. Few of them dressed in the costumes of old.

Some of these girls made from 80 cents to $5 in a night, it all depending on how many customers they could dance with. There were favorites and they were never kept idle long.

It wasn't long till the police started in to regulate the halls. First was the closing hour. This was generally the time that many patrons had decided to start the evening's fun. Then was the matter of dress. Then the cheek-to-cheek dancing was abolished. Then the matter of safety was looked into and two big exits were required of all dance halls on the second floor.

All the girls had to be registered, giving their names and ages, etc. A beswordied policeman paid visits to the halls and some of the patrons, after being given the onceover, were questioned rather strictly. If there was any breaking of the regulations the offenders had to report to the police station for investigation.

This seemed too much for the Japs. Their dancing days were over practically, the dance halls became fewer, and the Japs, now think that they have taken a firm stand to put down Bolshevism, etc., altho they don't object to bobbed hair for both men and women.

JOSE & EDYTHE *SENSATIONAL DANCERS*

Featuring Their *ORIGINAL* Dance Creation "Shadows of the South Seas"

Decidedly Different. A Marvelous Feature for Any Theater.

Also
Adagio
Waltz
Tango
Whirlwind

All Original Conceptions.

George Pantzer, Personal Representative,
1607 Broadway, Room 217, New York.
Chickering 4646.

Music and Art Serve the Public Good

In these restless, troubled times, when there is often misgiving as to whether the youth of the land will go the right path or be led astray, parents may safely direct their children into the realms of art and music.

Out of the observation of my more than 90 years, I may say music and art are the highest forms of intellectual recreation—but they are more than that:

They are pathways to good citizenship!
They are FOR THE PUBLIC GOOD!

—LOUIS KROHN, in *Cincinnati Times Star*.

EDITOR'S NOTE—Mr. Krohn, who is in his 92d year, is the oldest regular patron of the Cincinnati Symphony Orchestra, as he has been attending the concerts of that body ever since its formation a third of a century ago. Mr. Krohn has been an active devotee of good music in Cincinnati for more than 64 years, and in commenting further on his interest in music he had this to say: "Tho I never had any technical musical training, the orchestra made me familiar with the great music classics, the works of Bach, Beethoven, Brahms, Mozart, Schumann, Schubert, Wagner, Tschaikovsky and all the rest. The orchestra is the key that unlocks all these treasures for the people."

Pays Vote Bill; Wins Fight

CLARION, Ia., Dec. 3.—By paying the expenses of a special vote, W. F. Smith, local movie manager, has won his fight for Sunday shows.

The council revoked the ordinance when the poll showed 755 to 450 in favor of Sunday movies.

New York Office Callers

GEORGE HANNEFORD, of the George Hanneford Troupe.

BENCH BENTUM, of the Bench Bentum diving nymphs.

E. J. KILPATRICK, international ride man and park impresario.

J. W. (PADDY) CONKLIN, of the Conklin & Garrett Shows.

MABEL STARK, wild animal subjugator.

GEORGE S. MARR, assistant manager of West's World's Wonder Shows.

NATE MILLER, leading concessionaire of Nat Reiss Shows.

MRS. WILLIAM GLICK, of the Bernardi Greater Shows.

GEORGE P. DORSEY, owner of Dorsey Bros.' Circus, of Chicago.

SQUIRE MATTHEW J. RILEY, carnival impresario.

CAPT. HARRY LA BELLE, of Esk'mo Village fame, now located in New Orleans.

MAX LINDERMAN, superintendent of concessions with Bernardi Greater Shows.

LEO BISTANY, owner of the New England Attractions, en route to Havana for the winter.

HAMDA BEN, of the Hamda Ben Revue, with Sheesley Greater Shows.

ALFRED HONEY, manager of the Honey Troupe.

BUTTERFLY FRED STELLING, of Ringling-Barnum Circus clown alley.

FRANK CONKLIN, of the Conklin & Garrett Shows, en route to Honolulu.

BEN B. PERKINS, publicizing *The Barker*, picture version.

I. NESS, outdoor showman.

JIMMY SHEAFER, monkey speedway owner.

TEX CONROY, manager Hector's monkey circus, D. D. Murphy Shows.

FRANK (WHITEY) CREAMER, animal trainer with Barnett Bros.' Circus.

PRINCE HARI RAJAH, mentalist.

BOBBY WESTON, outdoor showman.

Asheboro's New Theater Will Play Sound Films

ASHEBORO, N. C., Dec. 3.—J. F. White's new Capitol Theater, work on which will begin around the first of the year, will be equipped for sound pictures. It is believed that Asheboro will be the first town of its size in the Carolinas to present talkies.

WANTED

TO BUY complete TENT OUTFIT for Dramatic Show. Must be A-1 condition. Address FRED BEECHER, Sioux Falls, S. D.

WANTED

FOR THE

Topolobampo Mexican Orchestra

MUSICIANS, ALL INSTRUMENTS.

Address JAKE VETTER, Coates House, Kansas City, Mo.

COAST-TO-COAST VAUDEVILLE REVIEWS

New Palace, Chicago

(Reviewed Sunday Afternoon, Dec. 2)

Elsie and Paulsen, talented ice skaters, opened in *Flashes of the North*, beautiful dance and skating act. Their apache dance was the outstanding feature. Special polar settings and a sextet of feminine dancers added color. Over to generous returns.

Jack Kraft and Elsie La Mont, in *Whoopie*, have a laugh-making vehicle that registered with the customers. Kraft's "simp" comedy is a bit spotty, but got over nicely, and Miss La Mont was a satisfactory foil.

Mosconi Brothers, Louis and Charles, stopped the show with their clever dancing. Dorothy Van Alst and Berna Doyle clicked with their specialties, and the "Mosconi Girls" furnished some colorful moments.

Jack McLallen, with "Sarah", back in his familiar act, clicked as usual. His roller-skating dance on a pedestal as a finish went big.

Louise Groody, with two peppy young hoofers, Earl Oxford and Wally Chrisham, was given a rousing reception. Her sketch, *Three in Love*, is a clever conceit, and with her songs registered solidly. She finally had to beg off.

Joseph Regan, noted Irish tenor, was another near show stopper. His repertoire of songs is the same as heard here some months ago and went over just as big.

Lester Crawford and Helen Broderick, in *A Smile or Two*, had 'em holding their sides. These two are real artistes in their line; their easy style of working never failing to register.

The bill closed with a hilarious travesty entitled *The Sad Case of Mary Dugan*. The cast was made up of practically everybody on this week's bill and the skit was a perfect finish for one of the best all-round bills seen here in many weeks. NAT S. GREEN.

Pantages, San Francisco

(Reviewed Sunday Afternoon, Dec. 2)

St. Clair Sisters and O'Day, fancy and trick cycle riders, put on a pleasing program which evoked considerable applause.

Miller and Peterson, two men, open with comedy chatter and dances, then doff their comedy makeup and put on some real clever eccentric tap numbers, which got across for good returns.

Art Gillam, billed as the whispering pianist, has a rather light talking and singing voice, yet talked and sang his way into popular favor. Four ballads were put over in good style, and an invitation for more brought him back for a short talk out front.

Prevarications, Just One Lie After Another, a one-act comedy of a married couple, with a mixed four cast, was the laugh getter of the bill. Bright dialog, neatly put over, was repaid with three curtains at the end.

Eddie Ross, black-face monologist, has a good line of talk about his family and an able way of putting it over. A banjo number at the end registered so well he came back with another solo.

Bert Collins and Company, presenting *The Good Ship Song and Dance*, an entertaining revue with a personnel of four girls, two men and their own musical director. "A Trip Around the World", featuring dances of foreign lands, drew many rounds of applause. A Dutch wooden shoe number by two of the girls and a single tap by one of the men were the high spots. Colorful costumes and an artistic set helped it along. E. J. WOOD.

New Orpheum, L. A.

(Reviewed Sunday Afternoon, Dec. 2)

Lamont's Trained Cockatoos and Macaws proved interesting entertainment in the opener. This act received more applause than the average act of this type.

The Neapolitan Four, with their harmonious singing, received a tremendous hand after each of their offerings, their most appreciated number being *The Road to Mandalay*. They had extreme difficulty closing. Two encores.

Back again after only two weeks' absence, the Norman Thomas Quintet, with their singing, dancing and music, scored as heavy as they did at their first appearance here. These colored boys are real entertainers and deserve every bit of applause they received. Three encores.

Ed and Tom Hickey, with their unusual line of chatter, kept the audience in an uproar, Tom's grotesque makeup being a continuous laugh in itself. A different comedy act with plenty of laughs. One encore.

Maud Powers and Vernon Wallace in their "different" playlet, *New York*, built around a taxicab murder, held one's attention thruout. Earl Clater and Will Gleason assisted. Heavy hand at close.

Eddie Nelson, in his second week, proved as entertaining as ever with his laughable songs and jokes. Two encores.

Yvette Rugel proved one of the hits of the bill with her routine of songs. Her voice proved plainly audible clear to the back of the house, and, with its sweet tone, it stands out as one of the best in vaudeville. Two encores.

Harry Fox and Beatrice, with their musical comedy act, *The Bee and the Fox*, closed to a good hand. Harry Gray assisted at the piano. This act deserves to be moved up to a feature spot, as it has all the elements of an entertaining act. CLYDE C. COOK.

The Palace, New York

(Reviewed Sunday Afternoon, December 2)

The ace house, like a plump matron, benefits from a restricted course diet once in awhile. This week, as last, there are only seven items, but there's more amusement sustenance in the current short ration than there was in many a name-packed, nine-act week of several moons ago.

THE HONEY TROUPE, aristocrats of the Risley and tumbling clan, sent the show off to a fast start. The trio of shapely misses and the obvious standard bearer put over corking tumbling and understanding bits, but the heaviest burden of stunting is borne by the slightly built lad, who is the consistent pellet in the Risley work. The armchair-perch finish whisked them off to a deafening hand and a quartet of bows.

CHARLES SARGENT AND BURT LEWIS proved a highly pleasing interlude in the deuce spot with their cleverly delivered, self-accompanied pop warbling and gagging. In spots the interposed chatter resembled an old-gag jubilee, yet the Sunday afternoon mob gobbled it up and gloated over the work of the clever boys. The uke and guitar handling is the outstanding feature of the clever act.

THE TWELVE MANHATTAN STEPPERS, pride and joy of the Kessler and Rose combination, were deservedly accorded one of the hottest receptions of the afternoon. The variegated tap routines are put over singly and in ensemble by six youthful couples, with feature spots assigned to buxom Edith Van and Buddie and Larry. Staging is what makes this act the humdinger that it is—and Sam Rose gets the laurels for that. The act, in its own way, does as much to sell the taps as the Robinsons and Dotsons. The stair-dance finish is the epitome of perfection. Miss Van's warbling and stepping solo work is excellent.

THE FOUR CAMERONS frolicked about, with the irrepressibly funny Dave constantly in the foreground, and landed as solidly as Lindy on the front page. Dave's low comedy is contagious and never lags. Pop Cameron is just as pleasingly aggressive as a straight; Cammie Cameron gives an eye-opening display of versatility and pulchritude, and Ma is inconspicuously useful. Sargent and Lewis joined in for the encores in hilarious bits they have been doing with the Cameron for some time. As a six-people act it's one of the funniest and cleverest in the East.

MARY BOLAND'S excursion into the varieties in Belle Spewack's condensation of *Meet the Wife* is an unconditional triumph. Miss Boland reveals herself to the vaude. crowd as one full worthy of the fuss made about her in the legit. She gets powerful support from the fine acting of Walter Connelly and Pierre Watkins. The sketch is a corker. Miss Spewack performed a corking job on the script, following unerringly the formula of all the action and laughs possible in 20 minutes.

MAY USHER was disadvantageously spotted as the second-half opener, but she cleaned up from every angle. The bulk of her Yid. comedy material is old, but this made no difference to the appreciative audience. Several new songs are interpolated, including a Milt Gross rehash of Mother Goose and fairy stories. She stopped the show cold.

TED LEWIS, on his second week here, did the same routine as on the first. He was greatly handicapped last week thru illness—altho this was scarcely perceptible in his work—but at this show the peer of jazz rhythmists was at his best. He gave it to them with a vim, and the response was so hot as to keep the act working long after the scheduled time. Eleanor Brooks and Arline Langar scored their usual hit, as did the Lewisized Band. Ted's star shines as brightly as ever. ELIAS E. SUGARMAN.

Fox's Academy, N. Y.

(Reviewed Monday Afternoon, Dec. 3)

The Champaign and Hilliard Sisters, a bevy of seven girls boasting an assortment of clever dance routines, open the bill with a dash of brilliancy. Their offering received a nice reception.

J. Humbirl Duffy and Singing Ensemble, a male chorus of 15 voices, succeeded in turning in a pleasing brand of entertainment in the deuce spot.

Hibbert and Hartman go cold in their skit. The gags are trite and the slapstick overdone. The girl member of the team tries nobly to be funny to her male companion's straight, but makes a disappointing job of it. Their clowning left the audience yawning.

Jack Kneeland and Merry Makers provide 20 minutes of worth-while entertainment. The Merry Makers consist of a versatile nine-piece orchestra and the Eaton Sisters, two nifty hoofers. They get over in a big way.

Kramer and Boyle stopped the show in next-to-closing spot. Kramer's black-faced foolishness tickles the risibilities, while Boyle makes an excellent foil for his partner's comedy, which at times may be termed a little broad.

N. T. G. (Niles T. Granlund, well-known radio announcer) and his Nite-Club Girls add the finishing touches to the bill. Fourteen girls conscripted from padlocked New York night clubs, form the nucleus of this offering. The girls are all clever dancers, but the success of the act depended to a great extent on the clowning of Kramer, from the preceding skit. He acts as an impromptu master-of-ceremonies and holds the spotlight most of the time the girls are disporting. JIM E. POWERS.

Grand Opera House, N. Y.

(Reviewed Monday Afternoon, Dec. 3)

Co-Eds and Bob, two girls and a boy, open the show entertainingly with peppy numbers played on the accordion, saxophone and French horn. They are corking musicians. Bowed off to a good hand.

Hale and Hoffman, mixed team, brought in hale and hearty laughs in their routine of songs, gags, juggling and instrumental playing. The pretty gal is a neat foil for the wise-cracking lad. His juggling is exceptionally well done. Great hands.

Chase and Collins offer a mediocre skit, involved around misunderstandings. This mixed team also deliver incidental songs in fair style. The male is a good funster and the gal capably assists him, but their material is weak. The act was mildly received.

Marie Sabbott and Company, three boys and two girls, offer an amusing routine. The action travels from a post-office of a hick town to a New York hash joint, and then on to a wealthy estate. Miss Sabbott is a cute and clever miss, her chatter is delivered charmingly. The male role is well played by a handsome youth. The loud reception was justified.

Russell and Armstrong are sure-free funsters, who clicked thruout with plenty of laughs and heavy handpushing. Everything the boys do is original and unusually funny. Their makeup, personalities and material all help to put the act over the top.

Three Walters, two men and a woman, put over some sensational stunts in a routine of aerial work. Relief is provided by one of the boys in clown habiliment comedy. Held them in easily.

SIDNEY HARRIS.

Loew's State, New York

(Reviewed Monday Afternoon, Dec. 3)

The Bonhair Troupe, six men, in a snappy tumbling and Risley routine, open this corking bill. Triple somersaults and pyramid stunts feature their work. Bowed off to a good hand.

Trado Twins, tho billed as steppers, have a line of gagging that was good for big returns. Their hoofing routines are quite novel. Vociferously applauded at the bows.

Valentine Vox and Emily A. Walters, ventriloquial novelty, received the best hand of the bill. Vox offers a double-voiced vocal bit that almost stopped the show. The rapid-fire chatter and baby-bawling number by Miss Walters kept up the laugh pace nicely to the finish.

Cardo and Noll, mixed duo, with a program of operatic airs, were warmly received. The *Miserere* served as a strong finish to an otherwise pleasing routine.

Sol Gould and Company were a knock-out in the comedy piece *In Spain*. Gould's farcical Dutch accent makes the skit a wow. The work of his two fem partners is up to the mark and higher. The gals steal several laughs on their own.

Honorable Wu, in *The Feast of the Lanterns*, is a corking 15-people Chinese revue which played here many times before. Gorgeous settings are used, with the company working for the most part in ensemble. A warbling bit by one of the boys got a strong reception. Wu's super-polite lingo in his m. c. work was a decided asset in getting big returns at the close. FRANK COTIER.

A glance at the Hotel Directory in this issue may save considerable time and inconvenience.

SEASON'S GREETINGS

CHAS. O'DONNELL AND ETHEL BLAIR

"THE PLASTERERS"

DIRECTION CHAS. BIERBAUER

Last-Half Reviews

Fox's Savoy, Brooklyn

(Reviewed Thursday Afternoon, Nov. 29)

Weir's Elephants open this high caliber, tho poorly balanced, bill. The daintily manicured bulls are guided thru their paces by Tom Veasey and a pair of liveried assistants. Routine is highly amusing and admirably fitted to stage work, with all the stunts put over in a cramped radius. One of the pachyderms—the hulk dressed in clown ruffles—is singled out for some corking stunts, including a realistic shimmy and black bottom. Warmly applauded en route and at the bows.

Bessner, Fieler and Bessner, who warble and step appealingly, drew a warm reception. The boys are a trifle raw in the synchronization of their ensemble efforts, but the act is packed full of good ideas. Their street-sweeper number almost falls asleep in its own shell. It can be reasonably retained to serve the act, however, by ingenious fixing here and there. The youths are personable and neatly dressed.

Tyler Mason, black-face single, walked into an indulgent house and kept them interested with his warbling rather than his gags, which are on the same low level as those of Jack Wilson and Al Herman. Mason knows how to put over the ballad business, but frequently he throws discretion to the winds in his smart-cracking. There's a lot of chatter stuff in his routine that should cross the snoring censors. He offered two warbling encores, both heavily applauded.

Douglas Leavitt, Ruth Mary Lockwood, Harry Stoddard and His Orchestra and a seven-girl troupe, Hayden's Gloria Girls, were fused in what ordinarily would have been the fourth and fifth spots. On the whole this is a corking partial unit. Leavitt and Miss Lockwood keep things going at a merry pace with their familiar tomfoolery and clever blackouts. The Gloria troupe is not overwhelmingly clever, but it fills the waits in the 40-odd minutes of running time capably. The Stoddard orchestra's novelty bits are borrowed from the period when Harry called his unit the Sidewalks of New York Orchestra. Leavitt has improved remarkably since last caught about five seasons ago, and Miss Lockwood is easily deserving of the expensive background provided for her versatile work. A pair of unattached misses double in specialties and black-out roles. The prodigious affair held them in with little straining of effort.

ELIAS E. SUGARMAN.

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MERRY CHRISTMAS HAPPY NEW YEAR

MERRY CHRISTMAS HAPPY NEW YEAR

Hello Everybody!

TED LEWIS

Now

Second Week Keith's Palace, N. Y.

Keith's Chester, New York

(Reviewed Thursday Afternoon, Nov. 29)

Three Valiera, two men and a woman, offer a novel animal act, using three dogs and five birds. The men do tumbling and clowning and the woman contributes some high kicking, but the major portion of the routine consists of putting the animals thru their tricks. Received mild applause.

Sargent and Lewis scored highly in their entertaining offering of songs, gags and instrumental playing. The boys have attractive personalities which aid greatly in getting laughs for their wisecracks. Bowed off amid a heavy reception.

Captain Kiddo, story flash, with a cast of three girls and two boys, including a midget, proved a very amusing act. The half pint spiels his lines in a most capable and laugh-getting manner. A little curly-headed miss handles the heavy femme role and also sings cutely. The others, a sister team and good-looking boy, offer their song and dance numbers effectively. Received a good hand.

The Four Camerons, comprising pa, ma, son and daughter, went over to their usual success in a hodgepodge of fun-making, singing, dancing and instrument playing. More devilry was squeezed into the act at the finale by bringing out Sargent and Lewis. Laughs and applause were loud and frequent.

Neal Sisters and Eileen, four pretty girls, capably close the show in a classy offering of music, songs and dances. The blond sisters form a delightful trio of instrumentalists and warblers and are capably assisted by Eileen, a clever and talented dancer. They finished with a big wallop.

SIDNEY HARRIS.

Loew's National, N. Y.

(Reviewed Thursday Evening, Nov. 29)

Huberta Beeson, fem. impersonator working on a tight rope, opened the bill with a bang. His floor clowning got big returns. A table-jumping bit, used for a finale, earned him a good hand.

Melvin Sisters, two harmony girls, were well received in the deuce spot. Their repertoire of pop. numbers and stepping finale forced them to several bows.

Bristol and Bell, mixed team, in a skit wherein they disport themselves as would-be actors in an old-time variety house, clicked from the start. The male member does some strong clog bits. They are old favorites here and were well applauded at the close.

Robbins and Jewett, comedians with a mixed routine, got off to a weak start, but improved every minute. The fem. burlesque by the smaller boy got the best hand of the bill. *Asleep in the Deep*, bass solo offered by the long lad, was also well received. They bowed off to a big hand and could have encored.

Collegiana, 10-piece flapper orchestra with Val Irving and Mae Winn, shows considerable improvement over its appearance at the State several weeks ago. Irving's warbling is slightly exaggerated, but he makes a good m. c. Miss Winn's stepping is as peppy as ever. They closed to a nice hand.

FRANK COTIER.

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SAILING FOR AUSTRALIA IN APRIL

Present-Day Vaudeville in Germany

By O. M. SEIBT

WHILE there is no occasion for starting a new era campaign or for shouting wildly that vaudeville is back, it is a fact that more American acts have been playing in Germany these last six months than for a good many years. And yet there are acts from the States that are shy to acknowledge the superior conditions of vaudeville in the Fatherland, continually threatening they will go back to the States "because there is nothing in Germany worth while except Berlin and Hamburg." Even if it were so, isn't it worth your while to play two solid months at one show per day, all matinees paid extra, also the transportation and luggage up to 500 kilometers, with only three per cent commission to the agent, while possibly all the time earning the same salary that you get in the States? It is these same people who also have discovered that Germany is the most expensive country in the world. Perhaps it is, with time hanging heavily on you with only one show a day and so many cafes and beer saloons tempting you.

But there are American acts which studied the map and found other places besides Berlin and Hamburg. True, there may be some squabble about a cut, but it stands to reason that houses can not pay the same salary with only one show per day as others can afford to with three or four shows. And it is again a full month in a town, not three or four days. Split weeks are unknown here, except in the movie theaters. And the town may be cheaper living, because it is not Berlin or Hamburg. At any rate, the provinces of Germany hold many more prospects than either France, Belgium, Holland, Scandinavia or Italy.

How is it that acts like *Singer's Midgets*, who recently returned to the States, have been able to play two full years in Europe? Surely this act commands a salary and can not possibly work cheap. And this act has not played one show in these two years in England—almost every country in Europe except Russia and England—which means it must have played principally in Germany, for there is little or no vaudeville outside of Germany, France, Spain, Belgium, Austria and Hungary, the latter two countries confined to Vienna and Budapest. And France again is practically confined to Paris for big acts, just like Spain to Madrid and Barcelona, except when working with a traveling circus in these countries.

Another striking example are Power's Elephants. This standard attraction has had little difficulty filling in vacancies ever since it came to Europe two years ago, and to the writer's knowledge is fully booked up all 1929 over here.

Acts like Winston's Water Lions and Diving Nymphs, Alfred Loyal's Dogs, The Flying Codonas, Rastelli, De Marlo and Marlette, Harmony Kings, Robins, Marque and Marquette, Three Swifts, Nathano Brothers, Four Ortons, Mangean Troupe, Paul Gordon, May Wirth and Family, and a good many others, have played Germany and are always happy to return.

But the new-type vaudeville in this country is also inducing other American acts to come to Germany that have hitherto believed German vaudeville means 100 per cent acrobatic shows. While it is true that German vaudeville bills are made up of attractions or dumb acts, the new-type vaudeville as found at the Alcazar, Berlin, for instance, is a new field, for these places combine vaudeville with cabaret and dance floor. A bill consisting of some 25 acts runs off from 8 p. m. until 3 a. m., and there are even aerial acts working here. These new-type houses have become quite numerous all over the country. The most enterprising of them is the Alcazar in Hamburg, and its success resulted in the opening of the Trichter in the same neighborhood in Hamburg, and another one, the Alhambra. Regularly, these houses are ballrooms, but their salary lists for vaudeville attractions run to $5,000 weekly and very often higher. Any kind of novelty act will be played here, as long as it is a success and demanding a reasonable figure.

And there are the fashionable and exclusive dance restaurants like Casanova, Berlin; Trocadero, Hamburg; Astoria, Bremen; Jungmuehle, Duesseldorf; Eden, Leipzig; Kaiserhof, Cologne, etc., that will gladly engage American dancing acts and specialties. In Berlin alone a score of such places can afford to pay American salaries—Libelle, Barberina, Valencia, Palais am Zoo, Alt Bayern, Wien-Berlin, etc. Recently the new Universum on Kurfuerstendamm, a UFA house de luxe, has been playing such attractions as Hal Sherman, Myron and Pearl, The Three New Yorkers, Enoch Light and Band, Glen Ellyn, The Runaway Four, all usually for two weeks, in some cases with additional time in their other local theaters.

The Scala, Berlin's most successful and enterprising big-time house, opens in a few weeks a branch in the eastern section of the town, the Plaza. Phantastic like the history of the Scala itself, which originally was an ice-skating rink and had been bankrupt about five times until Jules Marx, the present director, got hold of it in 1920, since when it became a gold mine, the like so is the history of the Plaza, a railway depot of gloomy appearance and enormous dimensions, rebuilt into a most elegant variety theater holding 3,500 people. There will be two shows a day, at 7 and 9 p. m., with admissions from 12 to 60 cents. An adjoining Rathskeller with 3,000 capacity, connected with the Plaza thru tunnels, will offer popular concerts and dancing at 8 cents admission, free for Plaza visitors. With Jules Marx the managing director, the Plaza has every chance of becoming a success.

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American Jazz Bands in Paris

PARIS.—Every season high-brow musical critics predict the waning of the vogue of American jazz in Paris, and the crop of predictions has been an unusually bountiful one this winter. An unbiased survey of the Paris cabarets and other amusement places, however, seems to prove that the gloomy prophecies are still a bit premature. While a few cabarets have switched to the melancholy Russian or Argentina melody, the big majority are still offering hot Yankee or Dixie syncopation, and new American bands are arriving every week. The following is only a partial list of American bands in Paris: Enoch Light's Orchestra, at the Blue Room and Ritz Grill; Tom Waltham's Band, at the Cafe de Paris; Gaby Martin's Washington Versatile Nine, at the Radio Dancing; Leon Abbey's Band, at the Florida; Eddie South and His Alabamians, at the Plantation; Barney Zeeman and His Kentucky Cardinals, at L'Hermitage; Lud Gluskin's Versatile Juniors, at the Perroquet; Yankee Seven Jazz, at the Embassy; Glover's Royal Box Band, at Zelli's; Bobby Jones' Crackerjacks, at the Palermo; Bashey's Orchestra, at the Chez Florence; Kinkade's Close Harmony Boys, at the Pile on Face; Donney Duncan's Jazz, at The Jungle; Jackson Bros., at the Brick Top; Don Parker, at El Garron, and Carolina Stomp Chasers, at Ciro's.

Edwards and Edwards Write From Far East

Edwards and Edwards, shooting act, now touring in the Far East, write from Bombay and relate some interesting things they have seen in that country and in Burma, Malaya, Siam, Singapore, French Indo China and other spots they have visited.

The Edwards happened to be in Calcutta on October 22 last, just in time to witness the biggest day of the year for Hindus. It is a pilgrimage called "Durga Puja", with plutocrats and proletarians from far and near congregating in the temple, on the banks of the Hooghly, among the bazaars, etc., in celebration of the event. After paying tribute at Kali's shrine, most of the pilgrims devoted the rest of the day to sightseeing at the zoo and museum, while others went to the movies.

The Edwards will next go to Arabia, Persia and Egypt. They are making their Oriental mail headquarters in care of the American Consul in Bombay.

A Merry Christmas and a Happy New Year to All

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Fred Nevins Has Active Pan. List

NEW YORK, Dec. 1.—*Golden Dreams* opened last week in Newark for a route over the Pantages Time. Fred W. Nevins, who represents the act, is also launching the Lloseed Troupe for a return trip over the Pan. houses this week, this act being teamed in dates with the *Marion Marcellus Revue*.

The Royal Hungarian Orchestra starts for Pan. today in Toronto under Nevins' personal direction, and Donia and Pillard shoved off from Toledo two weeks ago bearing the Nevins label. Nevins also booked the *Lester Lane Revue* and the Black Kat Four, formerly the Kit Kat Four, for Pan. routes, starting the latter part of this month.

Moran and Weiser and Reed and Lucy are working in the Gus Sun houses under the direction of Nevins.

Drayton Vaude. Show Now Playing Texas

KANSAS CITY, Dec. 1.—M. Drayton, of the M. Drayton Feature Vaudeville Show, now touring Texas with seven people, advises the local office of *The Billboard* that conditions in the Lone Star State are not of the best, the cotton crop not up to standard and all shows meeting with mediocre success.

Mr. Drayton further advises that Plainview, Tex., and Slayton, Tex., are closed as far as his kind of entertainment is concerned.

The Drayton Vaudeville Show is planning on closing about the middle of December and going into San Antonio to spend Christmas, reopening January 1.

Johnson Gets K-A-O Booking Franchise

CHICAGO, Dec. 1.—Everett Johnson, band director and for a long time prominently identified with the vaudeville business, has been granted a booking franchise by the Keith-Orpheum offices. He is now located in the office of Tom Powell in the Woods Building.

For some time before the death of James Cunningham Johnson was in the former's office. Following Cunningham's death he applied for a K-A-O franchise, which was granted. Johnson was for many years assistant director of Al Sweet's Band and for several seasons was director of the Chicago Cadet Band. Previous to these associations he was with the Ralph Dunbar enterprises.

Harry Brown Leaves Akron

AKRON, O., Dec. 1.—Harry Brown, manager of the Colonial Theater, has resigned to join the Keith-Albee-Orpheum organization. He will be succeeded here by L. B. Cool, who directed the local amusement house several years, leaving here last season. Brown will take charge of the exploitation for the Keith houses in Trenton, N. J. His headquarters will be at Keith's Capitol in that city.

Bell Ringers Back Home

The Six Royal Holland Bell Ringers, under the management of P. H. Brouwer, have just returned to their winter home in Sydney, Fla., after a successful six weeks' tour thru Mississippi, Ohio, Michigan, West Virginia, Pennsylvania, South Carolina and Georgia for the Affiliated Lyceum Bureaus.

Green and De Sylvia May Become Coproducers

NEW YORK, Dec. 3.—Will Green, local indie booker, and Jack De Sylvia, prolific vaude. producer, are reported to be planning the merging of their interests in a big production enterprise. The new firm will specialize in spectacular flashes typical of De Sylvia's work in the past. They will handle indie bookings, but will work thru enfranchised agents for major-circuit negotiations.

Vaude. Out in Hartford?

NEW YORK, Dec. 3.—Vaudeville will probably be replaced by dramatic stock on the reopening of Fox's Palace, Hartford. The theater will close its doors for an indefinite period the last half of this week. Extensive repairs will be made during the period of darkness.

Orth and Codee's Dates

NEW YORK, Dec. 3.—Frank Orth and Ann Codee have been booked as far ahead as March 17 in the K-A-O houses. They start then in Buffalo and proceed thru to Toronto, Rochester and Syracuse.

Anderson & Ruskins In New Vaude. Firm

NEW YORK, Dec. 3.—John Murray Anderson, late producer of units for the Publix, will have Murray and Harry Ruskin associated upon his entry to the field of big-time producers. The combine will specialize in production acts, using the presentation idea of staging. They are expected to start activity the latter part of this month, locating here. Harry Ruskin has already established a rep. as a prolific writer of smart-cracking material for vaude. singles and doubles.

K-A-O Routes Trio Of Standard Acts

NEW YORK, Dec. 3.—Odiva, Corinne Tilton and Gilbert and French were given partial K-A-O routes last week. Odiva will open January 13 in Buffalo, and Miss Tilton is set as far ahead as March 31, opening then at the Palace, Cleveland. Gilbert and French started their string of K-A-O dates last week, splitting between Canton and Columbus.

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Girl Program Pleases At Capitol, Windsor

WINDSOR, Ont., Dec. 1.—A unique program was offered at the Capitol the first half of the week. The entire bill consisted of girls except for the Two Armos Brothers, acrobats. Loma Worth, the one-girl band, and Clara Howard, the singing comedienne, shared honors in applause. The Tambourine Dancers, 12 girls, and the Two Emily Sisters also pleased large audiences.

Fox Changes Policy In Bridgeport Houses

BRIDGEPORT, Conn., Dec. 1.—Fox's Majestic Theater, a first-run movie house here, announced a change of policy this week to a bill of five acts of vaudeville, feature picture and Movietone subjects. The orchestra, which was recently reduced from 11 men to 6 men when the Movietone was installed, will again be augmented to its original personnel. John E. Shea, who was recently promoted to manager of the house, will remain at the helm.

The Fox-Poli Theater, which since the institution of the house almost 20 years ago, has had a combination vaudeville and picture policy, announced a change of policy, and beginning this week will have a picture program exclusively. A reduction in admission price also goes in effect, and the top price evenings will be 35 cents instead of the former 60 cents, while the top afternoon price will be 25 cents instead of 35 cents as formerly. James Conroy will remain as manager of the house.

Eastern Route for De Bard Bros.

CHICAGO, Dec. 1.—De Bard Brothers, dancing act, formerly known as Ken & De Bard, are going east for a four weeks' vaudeville route, arranged thru Mike Shea. The act recently closed a tour over Western Vaudeville Time.

"Midnight Steppers" In B. & K. Houses

CHICAGO, Dec. 1. — The *Midnight Steppers*, appearing this week at the Rialto Theater here, will open in Minneapolis December 14 to play B. & K. houses of the Twin Cities. The act, which is booked by Paul Savoy, of the Pantages office, has already played 35 weeks for B. & K.

Paul Savoy on Trip to N. Y.

CHICAGO, Dec. 1.—Paul Savoy, of the local Pantages office, left for New York Thursday on a business trip that will occupy several weeks. He is taking with him a list of acts to set on the Pan. Time in the East.

"Trip to Holland" on Pan. Time

CHICAGO, Dec. 1.—*A Trip to Holland*, a seven-people musical and yodeling act, opened this week on the Pantages Time. The act is produced and owned by Paul Savoy.

Savoy also is booking Harry Rappi, comedy single, and the Aalbu Sisters and Bob Carter.

Vaude. in Wallingford, Conn.

WALLINGFORD, Conn., Dec. 1.—Five acts the last half have been added by the Wilkinson Theater.

Holiday Greetings from

MISS PATRICOLA

Cook To Manage Pantages Houses

SEATTLE, Wash., Dec. 1.—Earl T. Cook has been appointed Northwestern representative for Pantages Circuit. He replaces J. Lloyd Dearth, who resigned to take an executive position with the Famous Players-Lasky Canadian Circuit, with headquarters in Vancouver.

Cook was formerly manager of the Pantages Theater in Tacoma and previously in managerial positions in Kansas City and Detroit.

Kitty Kirk With Young

CHICAGO, Dec. 1.—Kitty Kirk, formerly stock leading woman with her own and other companies and during the past season business manager for the Original Brown's Saxophone Six, is now in the office of the Ernie Young Agency as secretary to Mr. Young and assistant in the booking of acts. Miss Kirk's home-talent minstrels are now on tour and in conjunction with Mr. Young she is booking the minstrels thru Southern territory.

Harry Ruskin Fixes Up Lew Hunning's Old Act

NEW YORK, Dec. 3.—Lew Hunning will have Bill Lilling and Leonia Rechter in support for the opening of his new act, which is now in rehearsal. This is a new version of the act formerly used by Hunning and has been rewritten by Harry Ruskin. It will show shortly in independent dates in the East.

Major's Baltimore Return

NEW YORK, Dec. 3.—Jack Major opened a four-week engagement for K-A-O yesterday at the Garden, Baltimore, where he will be master of ceremonies. Major played at that house six months ago and they wanted to hold him over, but other dates interfered. Paul Dempsey, of the Frank Evans office, is booking him.

Baker-Silvers' Odd Dates

NEW YORK, Dec. 3.—Phil Baker and Sid Silvers, who are under the Shubert banner, have accepted two dates on the K-A-O Time. They will open December 9 at the Albee, Brooklyn, and the following week they go into the Palace. They cannot take a route, but instead will play as many dates as they possibly can.

Dow's New Houses

NEW YORK, Dec. 3.—The Plymouth, Springfield, and Majestic, Hartford, both in process of construction for the Gottesman Enterprises, will open shortly, using five acts of vaudeville on a split week. They will be booked thru the A. & B. Dow office.

The Pascack, Westwood, N. J., which formerly played last-half vaudeville, will use five acts on a full week starting today. The Opera House, New Brunswick, N. J., will inaugurate vaudeville today, using seven acts on a full week. These are also Dow stands.

ME TOO!

JAY C. FLIPPEN

Hoofers in Middle West

NEW YORK, Dec. 3.—Lewis and Winthrop, hoofing team, is getting a break in the Middle Western houses of the K-A-O Time. They started last week at the Palace, Cincinnati, and were to have followed with Akron and Youngstown. Last season these boys were part of the professional contingent in the act put out by Loew to exploit the winners in *The Daily News* bathing-beauty contest.

Ben Bernie's New Act

NEW YORK, Dec 3.—Ben Bernie's Minstrels, which just concluded a run of several weeks as a presentation at the Colony, made entrance into vaudeville last week by playing dates at the Jefferson and the Franklin. The act consists of Ben Bernie and his band Ray Covert, Nat Busby, Harry Robinson and Mildred Roselle. George Pantzer was the original stager of the act.

Loew Official Again Condemns Practice of Pooled Christmas Gifts

NEW YORK, Dec. 3.—Loew house managers and their assistants who look forward this season to ensemble gifts from subordinates are doomed to disappointment. In a circular letter dispatched last week to every Loew house in the country, Charles C. Moscowitz, assistant to Nicholas M. Schenck, discussed this matter at length, reiterating his condemnation of three years ago of the practice which was believed to have been dropped at that time. Included in the ukase, written with Schenck's wholehearted approval, is the request that the copy received by the respective managers be posted in a conspicuous place in the theater where it may be read by all concerned with the subject.

When questioned regarding the writing of the circular, Moscowitz explained that the action was taken to make certain that new house employees of the Loew Circuit might be apprised of his attitude in the matter. He denied that the move was stimulated, as might possibly be inferred, by a definite revival of the Christmas gift practice despite the condemnation of the custom in 1925.

Moscowitz's action is in line with a policy of long standing pursued by Loew officials, wherein every attempt possible is made to convey to Loew employees that naught more is required of them than to be faithful to their jobs and to do nothing that is directly destructive to he welfare of the organization. The old practice of pooling money contributions to purchase Christmas gifts for house officials and their assistants worked vague but nevertheless appreciable hardships on members of house staffs who would feel obligated to give their share regardless of how their personal feelings entered the matter.

Moscowitz feels that in issuing the order after a three-year silence on this subject a service is being done not only to the rank and file of house employees, but also to the prospective recipients of the gifts, the house officials. These latter, it is explained, probably condemned the practice all along, but failed to take action for fear of embarrassing those with whom they come in close contact every day. An official circular, as definitely worded as the one written by Moscowitz, helps patch up the situation nicely.

Loew officials feel that if house employees bear good will toward managers this can be expressed just as eloquently with inexpensive greeting cards. House managers are well paid and far above the necessity of depending upon money-collection gifts for Christmas cheer, they opine.

Fox Deal for Loew Is Called Bunk

NEW YORK, Dec. 3.—A rumor published last week in a trade paper (not *The Billboard*) to the effect that William Fox and Loew's, Inc., were negotiating a huge deal whereby the Fox interests would take over control of the Loew interests was labeled as bunk at the M-G-M home office.

"The report is ridiculous," declared an M-G-M official, "and there is absolutely nothing to it."

King Piling Up Dates

NEW YORK, Dec. 3.—Manny King is getting further K-A-O dates in the Eastern territory. Last week Syracuse slated to be played the last half of December 16, was added to his up-State tour.

K-A-O Gets "Exaggerations"

NEW YORK, Dec. 3.—*Exaggerations*, a new flash, made its appearance on the K-A-O Time the last half of last week at the Bushwick, Brooklyn. It is now playing the Royal, in the Bronx, with further dates hanging on salary arrangements.

Wolf and Lawless Now in New Quarters

KANSAS CITY, Dec. 1.—Frank Wolf and C. W. Lawless, who took over the management of the Kansas City office of the Bert Levy Circuit when Mr. Levy closed, have moved from their Chambers Building address to Gayety Theater Building, where they will do a general booking and exchange business.

Blue Scores at Lyman Farewell

CHICAGO, Dec. 1.—Ben Blue and his *Intimate Revue* were an outstanding feature of the farewell tendered to Abe Lyman this week at the Comedy Club. Arthur Plunkett and Leo Ortego, who worked in conjunction with Blue's revue, also made a hit.

Sailing for Australia

SAN FRANCISCO, Dec. 1.—Among theatrical folks who sailed Saturday, November 30, for Sydney, Australia, were Harry Kahn and Samaroff and Sonia.

Ahearn's "Millionaires" Get String of Philly Dates

NEW YORK, Dec. 1.—Chas. Ahearn and his Millionaire Jazz Band were routed last week by Frank Wolf, Jr. They opened at the Tower, Philadelphia, the last half of this week.

Barackman in Northwest

PORTLAND, Ore., Dec. 1.—Marvin Barackman, vaudeville actor, is now covering the Pacific Northwest States with his two trained bears and show outfit, traveling by motor cars.

Compliments of the Season From

SOPHIE TUCKER

BERT TUCKER
On His Own

TED SHAPIRO
Still With Me

De Villa and Ruarke Create Cuban Demand

NEW YORK, Dec. 3.—Stimulated by a following in Latin-American countries created by the recording of their favorite dances in talking picture form, Ralph De Villa and Mary Ruarke, well known in Eastern vaudeville and clubs, are being besieged by offers for engagements in South America and Cuba. They may act on one given by agents for the Campoamor Theater, Havana.

According to terms thus far discussed the team, should they accept the Campoamor offer, will open early in January, remaining there at least three weeks. Those negotiating with them are offering a guarantee of work on the island, extending far into the spring. Meanwhile De Villa and Ruarke are playing intermittent dates in vaudeville and clubs. They are frequently called upon by the production departments of leading picture house circuits to fill spots cleared for their forte, tango and whirlwind numbers.

Marks Bros.' Suit Postponed

CHICAGO, Dec. 1.—Negotiations between Marks Bros., plaintiffs, and Balaban & Katz, Paramount and various motion picture producers failed to bring about a settlement of the suit charging conspiracy brought by Marks Bros. some months ago. The case, set for November 27, has been postponed owing to the crowded condition of the court calendar and will be heard January 13.

Adolph Zukor, who was expected to appear, will not be present, but will give his testimony in writing.

Alex & Barto Trio Forced To Cancel Loew Bookings

The Alex and Barto Trio, presenting *Exciting Moments*, were last week forced to cancel their Loew bookings, due to the illness of Barto, who is confined in Bellevue Hospital, New York. He is reported improving, but will be unable to work for some time.

George Lloyd Adds "Baron"

NEW YORK, Dec. 3.—George Lloyd, formerly of Lloyd and Dean, is now "Baron" George Lloyd. He opened as a single the last half of last week at Loew's Commodore, under the personal direction of Bill Mack.

Gordon and Walker's Showing

NEW YORK, Dec. 3.—Gordon and Walker, in a comedy variety act, *Go Ahead and Shoot*, opened for a showing the last half of last week at the Lincoln Square. The Yates office is representing the act on the Loew booking floor.

Gregory Hearing Set

CHICAGO, Dec. 1.—Hearing of the indictment of S. J. Gregory and Ben Bernasek, of the Gregory-Bernasek Theatrical Corporation, has been set for December 13.

Hearings in the receivership proceedings of the National Theaters, Inc., have been in progress the past week and some definite action with regard to the houses is expected soon.

SEASON'S GREETINGS

BERT GORDON

IN

"THE BOY SCOUT"

Morris & Feil Lyons & Lyons

3 More Weeks in Conn. For Sammy Wells

NEW YORK, Dec. 3.—Sammy Wells, New Haven indie booker, writes that he is in a position to give acts from two to three consecutive weeks in Connecticut territory. He sends a list of about 60 acts which worked for him during the past month. All are of the family-time caliber.

Harry Thomas in Montreal

MONTREAL, Dec. 1.—Harry Thomas, Eastern Canadian pianist and recording artiste, and leader of the Harry Thomas Trio, is now playing at the Electra Theater, a picture house. He has just completed a six-year engagement at the Casino, Halifax.

La Marita in New Act

NEW YORK, Dec. 3.—La Marita, the petite artiste, who was starred several seasons back in an Irving Edwards afterpiece, called *Rosita*, is now trouping over the Loew Time in an act wherein she is supported by a unit of Six Spanish Cavaliers. The elaborate "boy-friend" act is being represented in the independent offices by Joe Leddy and associates.

No Jamestown Merger

JAMESTOWN, N. Y., Dec. 1.—The proposed Shea-Palace merger, which would have combined the Northwestern Theatrical Corporation with that of the Shea interests, has fallen thru and the two systems are now bucking each other once again, both theatrical interests having talkies.

Hard Times Reflected in Costuming Operations of Vaudeville Producers

NEW YORK, Nov. 26.—Vaude. producers and performers managing their own acts are practicing economy in their costuming expenditures in an effort to get by the present slump. The outstanding method of cutting down on overhead is that of renting outfits instead of buying them. Previously, the wardrobe was purchased outright and ready several days before the opening. If an act fell by the wayside, the costumes were returned to the maker to be sold at whatever price could be obtained.

Under the new system the garments are rented and not bought. The rental fee is applied against the purchase price in the event of the act getting steady work. While it is obvious that the costumes may be rented long enough for the fees to equal or even exceed the purchase price, this angle is eliminated thru the manufacturers making special prices for producers. This is often as much as a third less than the price charged individuals.

Producers are curtailing expenses from another angle by charging the performers individually for wardrobe. Previously, the producer who did this was a comparative rarity. The magnificent wardrobes formerly used are rapidly fading out of the picture. The finest is no longer in demand. Producers and performers who finance their own acts are satisfied with mediocre material and workmanship. The practice of changing costumes several times during the season is also on the wane. Most acts do not work steadily enough to warrant such a procedure. Those that do hardly get enough money to finance costume refurbishing. The costumers catering to vaudeville trade are this season forced to cut down on their designing departments and enlarge their alteration shops.

Milton Douglas Flooded With Big Circuit Offers

NEW YORK, Dec. 3.—Milton Douglas and orchestra, who started their new act off two weeks ago at the Riverside, were offered routes from K-A-O, Loew and Fox. K-A-O started things going by offering the act a five-week route, but Loew stepped in and overbid the former by putting up a 10-week schedule. Fox also had a hand in it by giving the new act three days last week. The Loew route starts next week.

Lee Morris Joins Toronto Agency

TORONTO, Dec. 3.—In the last month the Harris Theatrical Agency has added several houses to its books as follows: The Major, St. Clair; Major, Rogers road; Major, Mt. Dennis; the Belsize, the La Plaza, the Paulton, Owen Sound, Ont.; Prince of Wales, Grover, Gerrard, the Garden, all three-day stands. Lee Morris is in charge of booking clubs and cabaret nights. He has several banquets, which take place at the King Edward Hotel December 5, 12 and 19.

Silverton May Re-Enter Vaude.

CHICAGO, Dec. 1.—Sampson Silverton, formerly known in vaudeville as "the man who grows", is considering returning to vaudeville with his brothers, Phil and Theodore.

Party to Tom Powell

CHICAGO, Dec. 1.—Tom Powell, one of the best known of local vaudeville agents, was tendered a birthday party at his home here Tuesday night. Tom avers it was his 28th birthday.

Skelly Girls for K-A-O

NEW YORK, Dec. 3.—After several Fox-Poli dates, Monica and Ann Skelly started for K-A-O the last half of last week at the Capitol, Trenton. Their act is sponsored by the Lester Lee office.

Male Harmony Team

NEW YORK, Dec. 3.—Mann and Stone opened for K-A-O last week at the Greenpoint, Brooklyn. They do a singing and piano act a la Van and Schenck. This was a showing date.

Montreal Agency Broadcasts

MONTREAL, Dec. 1.—The Theater Managers' Vaudeville Exchange, which supplies both local and provincial houses with acts, is broadcasting every week from Station CKAC. The acts playing out-of-town houses are sent over the air and then brought to the city.

Sam Katz in Portland, Ore.

PORTLAND, Ore., Dec. 1.—Sam Katz, successful theater magnate, was a visitor during the week and while here inspected the Portland Theater, one of his various properties, in which Publix will offer combination programs, stage revues and feature photoplays.

GREETINGS:

HARRY HOWARD

BORN TO BE LAUGHED AT

Joseph Saperstein Goes to Ithaca House

ALBANY, Dec. 1.—Joseph Saperstein, resident manager of Proctor's Harmanus Hall for the last four years, has resigned and goes to Ithaca, where he assumes the general management of Berinstein's new million-dollar theater, which opens early in December. The new house, named the State Theater, will have a policy of motion pictures, vaudeville and Vitaphone.

The appointment of a new manager at Proctor's Harmanus theater will be announced within a day or two. Talking film offerings will be inaugurated at this house December 4.

Wm. T. Pangle Recovering

PORTLAND, Ore., Dec. 1.—William T. Pangle, for many years the popular manager of the Heilig Theater, has left the hospital and is now well on his way to recovery at his home near Mt. Hood. A serious illness a few months ago forced him to retire.

New Theater Project in Albany

ALBANY, N. Y., Dec. 3.—Negotiations are pending for the purchase of property valued at $500,000 on State street, near the State Capitol, for the construction of a modern theater. It has been impossible to learn what theatrical interests are making the negotiations.

Vaudevillians Appear In Toronto Benefit

TORONTO, Dec. 1.—Massey Hall was packed to the doors Wednesday night on the occasion of the seventh annual concert in aid of the Loyal True Blue and Orange Home, where 150 kiddies are cared for by these organizations. As a result of the splendid concert the Home will benefit to the extent of about $2,000.

Due to the generosity of N. L. Nathanson the very best acts of local theaters were enjoyed and officials are indebted to Mr. Nathanson for his interest each year in the kiddies at the Home. Pepin and McCann in a satire on present-day conditions, from Pantages, and Comedy Novelty Broadcasting by Burne and Cane made great hits with the gathering. The entire program was exceptionally humorous and popular. Other acts included Jack DeBell and Company in a musical novelty skit, *Twins*, Pantages; Frankson, the man with a thousand cigarettes, Shea's Hippodrome; Sidney Meyers and Marriet Nolan, in a medley of song and jest, Loew's; Art Henry and Company, Shea's Hippodrome; Royal Hungarian Orchestra, *Strains From Vienna and Budapest*, Pantages; Millard and Marlin, in Kollege Kapers, Loew's Theater; Joe Rome and Lou Gaut, *When Extremes Meet*, Loew's Theater.

Officials who organized the big concert were F. M. Fitzgerald, president of the Home; C. M. Carrie, secretary-treasurer, and W. George Farley, director.

Season's Greetings

JOE WESTON

AND

COLLETTE LYONS

RUSS and JERRY, whose roping and chatter act is routed many weeks ahead on the K-A-O Time. Russ Manuel formerly was active in the rodeo field. His act with Jerry Hart is supplied with special material written by Benold Ross. Harry Romm is the agent.

Donbry and Sherwood Teamed

SASKATOON, Can., Dec. 3.—Reon Donbry and Les Sherwood, the "song-dance kid and the banjo-uke king", have teamed up for a double and the act is billed Two Musical Monarchs. These boys have played successfully in the States for the last four months. They are now on the Capitol Circuit, Canada, and booked up to February. The act was held over one week here.

Donbry and Sherwood are enjoying the Canadian tour, but miss their old friends in the United States and would like to hear from them. The act is booked thru the office of Edward Fisher, Pantages Theater Building, Seattle, Wash.

Hayes-Fleeson Booked Solid

NEW YORK, Dec. 3.—Grace Hayes and Neville Fleeson, who scored sky high at the Palace last week, have been presented with all the K-A-O dates they can handle for a long time to come. They have already been put down for a return at the ace house the week of June 30, 1929. The Albee is down on their route for the week of May 7.

Monopeds on N. Y. Dates

NEW YORK, Dec. 3.—Large and Morgner, versatile monopeds, are trying their luck with K-A-O again after an absence from here of more than a year. They have been given preliminary dates this week at the Jefferson and Regent.

New K-A-O Acts

NEW YORK, Dec. 3.—Coleman and Blake and Thompson and La Gronna opened here the last half of last week for the K-A-O office. The Coleman-Blake combo shoved off from the Orpheum, Brooklyn, and the latter act played its first date at the Hamilton.

High School Boys Clicking

NAVARRE, O., Dec. 3.—Billy Patterson, 16-year-old boy leader of one of Ohio's best jazz bands, is scoring heavily with his musicians this season. On Wednesday and Saturday each week for the past year the Patterson Band has been heard at a Canton dine-and-dance place, the Duck Inn. Billy is a soloist on the violin, saxophone and clarinet and plays those instruments with his band. Harold Barwick is banjoist and entertainer. Gene Albert has the trumpet and Leo Robbins the drums. Glenn Corbett is at the piano and Harold Perkins plays trombone. This band consists of six McKinley High School boys. The band has become generally well known thru Ohio and is much in demand for dances, banquets and entertainments.

Abbott-Bisland Act Gets K-A-O Showing

NEW YORK, Dec. 3.—Abbott and Bisland, who did unusually well for Loew on recent dates, are starting for the K-A-O office this first half at the Hamilton. Their act is called *The Night Club* and is made up of favorite bits retained from the career Charlie Abbott and Eddie Bisland had with the Davenport burlesque show, *Dancing Around*.

Argyle Sisters Booked to March

CHICAGO, Dec. 1.—The Three Argyle Sisters, widely known gymnasts, are appearing at many indoor circuses and other winter affairs. They are booked solid until March 1. They played Freeport, Ill., this week.

Vic Honey on Pan. Time

NEW YORK, Dec. 1.—The Vic Honey Trio opened last week in Newark for a route over the Pantages Time. The act, an old familiar on the independent circuits here, was booked thru the General Pisano office.

Midwest Smash for Palace

NEW YORK, Dec. 3.—Evans and Mayer, reliably reported as a sensation for K-A-O in the Middle West, have been booked to open cold at the Palace January 28. The act has a variety routine.

Actors Are Guests At Annual Dinner

MEMPHIS, Dec. 1.—Close to 100 guests, most of them members of the theatrical profession playing local theaters this week, attended the seventh annual Actors' Thanksgiving dinner in the ballroom of the Hotel Gayso after the show Thursday night. Frank F. Hill and the Rev. William A. Clark, who instituted the custom of holding a dinner each Thanksgiving night for members of the profession, acted as hosts.

Among those attending the festivities were Ernest Emerling, manager of the Loew theaters, and Mrs. Emerling; J. H. Latta, assistant manager of Loew's State; W. O. Hartung, manager of the Orpheum, and A. B. Morrison, manager of Pantages, and Mrs. Morrison.

Among the professionals present were Mr. and Mrs. Ralph Lohse, George Dufranne, Marie Johannsen, Peggie Mackechnie, James G. Mackechnie, William A. Jones, Al W. Rea, Eddie Mayo, Yock Pomeranz, Cyril Martin, Phil Peris, Angelo Cimminni, Joe McKeon, Herman Freeman, Irwin Cramer, Arnold Lewis, Hyman Cohen, Karyl Norman, Bob Hamill, Dolly Williams, Herman Hyde, Sarry Burrill, Mr. and Mrs. Ken Howell, Bud Carlton, Boeler Gerstenkorn, Calvin Earl, Russell Erickson, Harold Gustafson, William Griffin, Don Lee, Rita Louise, Lleur Trudina, Alley Wilson, Walter D. Wahl, Emmett Oldfield, Adele Jason, Sydney Marion, Antonia Aurora, Herbert Aurora, Ottomar Aurora, Otta Aurora, Nancy Fair, Walter Hastings, Madeline May, Ruth Herman, Charles Stryner, Cyril Brown, Miss Florine, Ruddy Barton, Thomas McCormack, Thomas Doyle, Thomas Brown and Mr. and Mrs. F. P. Littlepohn.

Holiday Greetings

PAUL TREMAINE.

FROM PAUL TREMAINE

And His Aristocrats of Modern Music

16-Versatile, Artist Entertainers - 16.

A Nationally Known Sensational Singing Orchestra.

CHARLIE BAGBY, Piano, Voice, Arranger.
EDDIE KILANOSKI, Banjo, Sax., Voice, Arranger.
TEDDY BREWER, All Reeds, Flute, Voice, Arranger.
LAURIE MINCHINTON, Drums, Vibraphone.
J. D. WADE, JR., Trumpet, Horn, Arranger.
ANDY PONDER, Violin, Sax., Arranger.
JOHN BALDWIN, Violin, Reeds.
JOHN TRIPHAGEN, Violin, Reeds.

A Super Attraction For Stage, Hotel, Ballroom,
DIRECTION OF
MAX HART, Inc.
EDW. I. FISHMAN,
1560 Broadway, NEW YORK CITY, N. Y.
NOW PLAYING R. K. O.
HIPPODROME
NEW YORK CITY,
Week of December 9.
Instruments Built by C. G. CONN, LTD.

LESTER CRUMM, Harp, Voice.
CLIFF HARKNESS, Reeds, Violin, Character.
LINUS HUSSIN, Reeds, Flute.
LEON LESER, Sousaphone, Str. Bass, Sax.
ARNOLD LEHNER, Trumpet, Horn.
ARCHIE NEWELL, Trombone, Euphonium.
ROBT. C. TREMAINE, Violin, Cello, Manager.

Acts Attracted by Dept. Store Talk

NEW YORK, Dec. 3.—A convincing sign of present depression in the vaudeville field is the flood of letters received by *The Billboard* the last several weeks following the appearance, in the issue of November 17, of a story headed "Department Store Circuit Looms as Field for Surplus Vaude. Talent". All of the letters ask for more definite information concerning the identity of the office, or offices, seeking talent for the projected department store circuit and many of the missives contain explanations that the writers are performers who are out of work and keenly interested in any new outlet for talent of the vaudeville class.

The story printed in *The Billboard* was designed primarily to acquaint vaudevillians with this late development in their trade and it was deemed then, as now, unnecessary as well as misleading to exploit the few firms ostensibly engaged in this type of vaudeville booking. *The Billboard*, not being in a position to render judgment for or against the integrity and commercial merits of the enterprises organized for this purpose, obviously could not place itself open to criticism by disappointed artistes should their experience with the promoters of various department store circuit enterprises prove disappointing.

From what has been learned thus far of the work of one of these offices, which is evidently the leader in its virgin field, it seems loath to lay itself open to the solicitations of "every act in the business." Its resources are ample enough, an official is reported to have stated, to reach into the roster of acts available at any given time. Contrary to the belief created at the time of the printing of *The Billboard* story, it is now revealed that this office, at least, is not linking its activity with the pre-Christmas promotion schemes of department stores. It looks much farther than the present yuletide season and this is proven by the fact that it announces a lull in bookings at present "due to preparations for the Christmas holidays." It will begin its most intensive following the department store inventory period, early in February.

Altho there was nothing to influence such an interpretation, many performers, judging from their letters, have the erroneous idea that typical vaudeville bills are required in the new department store outlet. This has been denied by those connected with the various projects shaping up along this line. They declare that singing and dancing acts are practically out of luck in this new branch. Novelty acts are required and even this class is limited since only those will be used that can easily be adapted to the new merchandising methods on which the promoters are endeavoring to sell department store executives.

Lucas Gets K-A-O Break

NEW YORK, Dec. 3.—Nick Lucas, crooning banjoist, who did nicely for Loew last season and was a sensation abroad, has been given a lengthy route over the K-A-O Time. Nick, who books direct, will be launched next week from Proctor's, Newark.

Season's Greetings to Everybody

LILLIAN MORTON

"The Pocket Edition Comedienne"

HEADLINING LOEW CIRCUIT
NEW ACT IN PREPARATION

Jackie Coogan in Court Against London Newspaper

LONDON, Dec. 3.—Jackie Coogan appeared in court here last Friday as plaintiff in a suit to restrain a Sunday newspaper from publishing articles purporting to be signed by him. His mother, father and manager accompanied the film star. His attorney, however, was detained elsewhere and the case was not concluded.

Aleshin Writes Song

NEW YORK, Dec. 1.—Viacha Aleshin, uke and balalaika artiste in vaudeville and radio, has written a song, *At Last I Know*, which he intends to publish himself.

Watchacallit Opens

NEW YORK, Dec. 3.—An act billed as Gornica Ascencio and Company made its debut on the Eastern K-A-O Time last week at the 81st Street. Further dates (with this name) are unannounced.

Acts Open in New Rochelle

NEW YORK, Dec. 3.—Emory, Manley and Company and *Melody Fiends* were launched on trial dates for the K-A-O office the last half of last week in New Rochelle. Both acts are new to the time.

Jed Dooley's Dates

NEW YORK, Dec. 3.—Jed Dooley, who has not been seen here in some time, has been given several weeks out of the K-A-O office, starting December 10 in Memphis.

K-A-O Bookings

NEW YORK, Dec. 3.—Bland, Lenor and Lou will start for the K-A-O office the last half of this week at the Regent. Jackson and Faye will start the same time in Mount Vernon.

Bobby May is starting this first half at the Fifth Avenue, and Allan and Jean Corelli are also being launched this first half at the Chester, in the Bronx.

Other acts opening on local dates this week for the K-A-O office are Lane and Osgood, Billy Wells and the Four Fays, *Music Box Frolics*, Fein and Tennyson and Carlisle and Lamal.

Macy's Christmas Parade

NEW YORK, Dec. 1.—Macy's store presented its fifth annual Christmas parade on Thanksgiving Day thru the heart of down-town Broadway, which was designed by Tony Sarg. The features of the parade were unique floats, bands, capering clowns, giants, gnomes and beautiful girls. When the parade reached 34th street five gigantic balloons, each representing a comic character, were released. These balloons, inflated with helium, were timed to remain aloft about one week. Macy's is offering $100 reward for the return of the balloons.

New Ones for K-A-O

NEW YORK, Dec. 3.—Morey, Ulis and Lee, male trio, opened yesterday for the K-A-O office at the Tilyou, Coney Island, and will move for the last half to the Madison, Brooklyn. *The High Hat Steppers*, also a newcomer to the big time, is getting its first date this first half in Trenton.

To Book Canned Acts, Like Films, According to Run Classification

NEW YORK, Dec. 3.—Altho no hard-and-fast rules have as yet been laid down, canned acts or so-called short subjects are to be booked on the same basis as features, first, second, third and subsequent runs prevailing and getting the product the same as they get features.

Acts so far are being booked everywhere with no particular respect to first and subsequent run rating, but the different prices, the same as for features, dependent on run classification, are in force.

For a time it was thought canned acts were bought by all theaters at a set price. This is not true. The theaters, depending on their size and run rating, are paying various prices for them.

The third run in a given territory, therefore, is paying less for the product than the second run.

Vaude. Single Drops Poise To Ad Lib. With Rowdies

NEW YORK, Dec. 3.—Last week Frances Arms, expensive Loew single, gave a lesson (no extra charge) in "How Not To Control an Audience". She came on for her act and found, for unexplained reasons, the audience in a hostile and unruly mood. Her second number, a Yid. comedy piece, got the jeers of a trifling section of the gallery gods. Miss Arms, instead of doing the traditional thing, giving the mild outburst a cold shoulder, told the folks downstairs all about it—and not very diplomatically.

The razzing abated somewhat, but Miss Arms continued to harp on the disturbance. It got to the point where as much time was given to her cross patter with the hecklers as her regular routine. The whole affair took on the form of a cheap amateur show. Even the patrons expressed their astonishment that Miss Arms should work herself into the querulous mood.

She got the better of the hecklers by adroitly switching the proceedings into a merry community singing fest. Yet, one was left unconvinced at the bows whether she was being loudly applauded for her act and her courage or playfully razzed for taking the gallery disturbers seriously.

Murray Booked Far Ahead: Also Collins and Peterson

NEW YORK, Dec. 3.—Charles Murray, film comedian, has been penciled in for K-A-O dates the early part of February. He is scheduled to open February 17, splitting between the Hollywood, Detroit, and Columbus. Collins and Peterson are also slated for additional big-time dates, beginning the same week on a split between Syracuse and Rochester, going the next week to Toronto.

Sunday Violator Freed

RUNNEMEDE, N. J., Dec. 1.—Justice of the Peace Charles Jackson has dismissed Sol Lewis, manager of the Runnemede Theater, on a charge of violating the State Vice and Immorality Act for showing motion pictures the last two Sundays.

At the hearing Tuesday, Ray Foxhill, operator, arrested by a local constable Sunday night, was fined $1 and costs. An appeal of the verdict was announced.

Child Ban Upheld

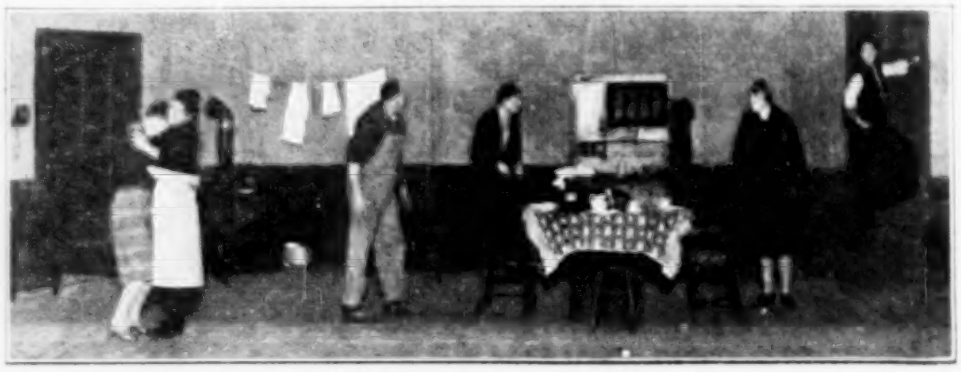
MONTREAL, Dec. 1.—Right of the Quebec Legislature to enact a law prohibiting children under 16 years from entering all the moving picture theaters of the province is upheld by the Superior Court. Writs of prohibition in favor of 35 theater owners were dismissed by the judgment, which was delivered by Justice Demers.

Thus ends the first round of a concerted attack by the moving picture interests, backed by a substantial body of public opinion, against a law enacted by the Quebec Legislature at its last session early this year.

Season's Greetings

"THE UNDERCURRENT" by Fay Ehlert

Now Headlining in Keith-Albee-Orpheum Theatres



Palace Theatre, New York

Week of January 13th

Walsh To Push Anti-Trust Bill

WASHINGTON, Dec. 1. — Senator Walsh, of Montana, announced yesterday that he would push his resolution for an investigation of the motion picture industry at the coming session. The resolution was submitted at the last session and is in the Senate Judiciary Committee. The purpose of the inquiry is to find out whether the anti-trust laws are being violated.

Senator Walsh's resolution relates to a different question than the Brookhart bill, which contemplates legislation to prevent "blind booking" and "block booking". Senator Walsh is looking into whether the Sherman law or the Clayton law has been violated. His resolution follows:

"Resolved, That the Senate direct the committee on the judiciary to inquire what proceedings are now pending before the courts upon the initiation of the department of justice or otherwise, or before the Federal Trade Commission, involving the acts or practices of the Film Boards of Trade; what investigations have been prosecuted leading to such proceedings and the amount expended in the same; what complaints have been made concerning such acts or practices, with what diligence and fidelity such complaints have been investigated and proceedings to restrain or punish any unlawful or apparently unlawful acts or practices of the said Film Boards of Trade or the Famous Players-Lasky-Paramount Corporation, or of the offices, agents or servants thereof, have been instituted or prosecuted."

Portland House Celebrates Its Sixteenth Anniversary

PORTLAND, Ore., Dec. 1.—The 16th anniversary of its establishment was celebrated this week by the Circle Theater, owned and operated by Col. G. T. Woodlaw. Colonel Woodlaw acquired the business 15 years ago and has been at the head of it ever since.

The Circle Theater is managed on a profit-sharing plan in which its 28 employees are included. Altho the house's doors are open from 9 o'clock in the morning until 4 the following morning, employees are on duty only seven hours thru an eight-hour period.

Women Seek Midget's Fortune

CHICAGO, Dec. 1.—Two women, both claiming to be the widow of Che Mah, Chinese midget, who accumulated a fortune as a circus freak, are engaged in a legal battle at Knox, Ind., for the $100,000 he left. Louisa Coleman, of New York, claims she was the common law wife of Che Mah in 1901 when they lived in Chicago. The other woman, Mrs. Nora Cleveland Mah, of Lancaster, Pa., claims she married the midget after he left Miss Coleman.

JUST OUT—BOOKLET

"THE RIGHT WAY TO START A STAGE CAREER." Send $1.00 for this booklet, which contains complete information. HARVEY THOMAS, 59 East Van Buren Street, Chicago, Ill.

Loses One Has-Been To Take on Another

NEW YORK, Dec. 3.—About this time last year Jimmy Dunedin was a K-A-O agent and a has-been bike act. Now Jimmy is a has-been agent and he's back on the saddle seat and working the pedals with his old-time swankiness.

Jimmy is a K-A-O act again. It's Jimmy Dunedin and Company. The first recorded dates of the former agent's reversion to type are this week on a split between Grand Rapids and Toledo.

Theater Manager Out

COLLINSVILLE, Ill., Dec. 1.—Chester Gruber, for 10 years manager of the Miners Theater here, will terminate his connection with the house at the end of this month.

Frank Harris in New York

NEW YORK, Dec. 3.—Frank Harris, noted author who wrote *My Life*, *Contemporary Portraits* and *The Man Shakespeare*, is visiting in New York. While here he was the guest of the management of the St. George Playhouse, one of the "artles," at a performance of Emil Jannings in *The Love of Pharaoh*, one of the German star's earlier foreign-made pictures.

Anna Fitziu Writing Novel

CHICAGO, Dec. 1.—Anna Fitziu, former star of the Chicago and Metropolitan opera companies, is at work on a novel at the home of her sister, Mrs. Ruby Graham, in this city.

Miss Fitziu, who won international success in her debut with the Metropolitan Opera Company in 1915, was forced to retire from the stage two years ago because of illness. She traveled thru Europe, completely regaining her health, but decided to give up the stage for writing.

"Dialog Consultant" Appears on Screen

NEW YORK, Dec. 3.—Now they have the "dialog consultant" in movie studios. The first of these is George Scarborough, playwright and author of *The Heart of Wetona*, *The Lure* and other stage plays. He has been engaged by United Artists as a consulting dramatist on dialog pictures, with his first assignment the dialog for *Masquerade*, new D. W. Griffith picture which will be finished next week.

New Samuel French Plays

NEW YORK, Dec. 3.—Samuel French has just published several plays in book form, which are complete for use by dramatic companies. These are: *Miss Tabitha's Garden*, a one-act comedy by Martha M. Seavey; *Carney Takes a Chance*, a three-act comedy by Erastus Osgood, with 10 characters, all female (No. 651); *Letters*, a three-act comedy by Hilliard Booth, with 9 characters (No. 648); and *Betty Engaged*, a three-act comedy by Marion Short, with 9 characters (No. 649), each priced at 30 cents.

Also, *The Little Flower*, a religious drama in three acts by Marie Doran, with 14 characters, price 50 cents; *Blood o' Kings*, a one-act play by Jane Dransfield, with eight characters, price 50 cents; *Pink and Patches*, a one-act play by Margaret Bland, with four characters, price 50 cents; and the following three one-act plays for 35 cents each: *Joe*, by Jane Dransfield, with seven characters; *Really—Mr. Jenkins*, R. Dana Skinner, with four characters; and *Knives From Syria*, by Lynn Riggs, with four characters. And French is also offering *Your Uncle Dudley*, by Edward Paulton, a three-act farce with 12 characters, for 75 cents.

More Stink Bombs

BIRMINGHAM, Dec. 3.—Just when it was thought the recent stink-bomb war here had subsided, operations were carried into the suburbs a few days ago, when a bottle of the foul-smelling fluid was found at the Ensley Theater, according to J. W. Andrews, manager, and in the Five Points Theater, by Manager J. W. Peck.

Andrews stated a nearly empty bottle of valerian was picked up in the entrance of the theater about 6 a.m. Thursday, and the heavy odor hung about the place and immediate neighborhood.

The Ensley Theater employs only union men, it was stated, and no motive for the attack was known.

Heretofore the bombs have been placed in various motion picture houses in downtown Birmingham, where several have been victims.

The Five Points Theater, 1918 11th avenue, South, reported to police headquarters that the lobby of the showhouse was covered with pieces of the glass tubes containing the foul-smelling liquid Thursday morning. Manager Peck, of the theater, brought several pieces of the tubes to police headquarters.

GETTING AT THE ROOTS

VAUDEVILLE is broken down. Some seem to think that the breakdown is so serious as to be be irreparable. But that is just a question of opinion. The task and recreation for those who regard the field as a hobby rather than as a means of livelihood now is to plumb the hidden depths and try, if possible, to determine why an institution boasting a tradition of more than a century is now at the edge of an abyss, holding on for dear life. This season everyone has a ready answer: the talkies. Yet, vaudeville was already warbling its swan song before the talkies made their appearance. There were other chronical faults with the structure of the institution. Principal among these was—and still is we grieve to confess—petty, intermediate and big graft.

Graft still flourishes. Those who take it care not about conditions and eventualities. Theirs is not a constructive activity; neither are they imbued with sentiment. It's just a matter of dollars and cents—and the quicker the shekels flow in, the better. Routes are as scarce as pep in a diabetic, but the grafters are still at it with a vim. It's their golden opportunity, this depressing state of affairs, which labels a small-time actor with steady work as the most fortunate of beings. When routes are scarce the premium goes higher, and this premium is the substance of the grafters' incomes, the incomes that boost their standard of living higher than many of the men who employ them.

It is common talk and has been the last several seasons that $200 to $300, contributed to the private fund of grafting bookers, will get an act a route on one of the large circuits. It's more than hearsay. It's just as much a fact as the shooting of Lincoln. When one performer tells of his experience along this line, the hearer is expected to raise his eyes in wonder and dismiss serious consideration of the charge until more evidence is forthcoming. When we hear dribbles of this state of affairs every week over a period of two seasons, there MUST be some basis to all the talk. Particularly when the informants are men of high standing in integrity.

Our weighing of the situation shows it to be so well known that the mere mention of down payments for a route is enough to bring the name of the circuit in mind to the boys in the trade. While it serves no apparent purpose to bring the matter up without being more specific about identities, we feel that the mention of the route-graft racket might awaken the executives of that circuit to the point where some action will be taken to excise that which is rotten, and, by contact, rotting all that comes in touch with it. We do not fear that the other three of the major circuits will feel drawn into a mess which they ill deserve. The boys on the inside know the circuit to which we refer.

For the sake of vaudeville's future, those performers who have been confronted with forking over the graft or being turned down on a route should break the news to those eligible to take the proper action. They owe it to themselves and to their fellow performers.

CHRISTMAS GREETINGS

TO ALL MY FRIENDS ALL OVER THE COUNTRY

Sweethearts on Parade

By CARMEN LOMBARDO and CHARLES NEWMAN

A New Fox-Trot Ballad Taking the Country by Storm

GET YOUR PROFESSIONAL COPY FREE ORCHESTRATIONS 50c

MILTON WEIL MUSIC CO. Inc., Woods Theatre Bldg., CHICAGO, Ill.

Pisano Office Corralling Acts

NEW YORK, Dec. 3.—Elbrown, colored male impersonator, who clicked on dates here for the larger circuits, will be routed to the coast shortly via the Pantages Circuit. She is under the personal direction of the General Pisano office, which has been promised an opening for the act the latter part of this month. Three other Pisano-represented acts were okayed during the past week for Pantages routes, starting some time in January. These are Mabelle Sherman's *Four Beau Brummells*, Alexander and Peggy, and Cardini, illusionist.

Jeff Whalen, former Boston production expert, is making favorable progress as Pisano's associate in the local independent field. His latest acquisitions are Farfariello, Italian comedian, with a large native following, and Nina Caponi, who was "discovered" by him when he worked from the Boston K-A-O office two years ago. Several weeks of local dates have been laid out for Farfariello, who proved a sensation for Loew some months ago. Miss Caponi is getting a long string of dates from the leading independents betwixt and between major-circuit showings.

Among other acts now being handled for Pisano by Whalen are O'Neill and Earle, Campbell and Brady, Silvester and Vance, *Tango Shoes*, Restivo, Jim and Marion Harkins, and Hal Henry's Banjo Friends, now routed over the Publix Circuit.

Vitaphone for Paris

PARIS, Dec. 1.—Warner Bros. will introduce "talkies" to the Parisians shortly after the first of the year. The Aubert Palace is being equipped with the Vitaphone, and the first attraction will be Al Jolson's *The Jazz Singer*, which is slated for an indefinite run.

Photocolor Style Short

NEW YORK, Dec. 3.—The Photocolor process was used advantageously in photographing a new fashion reel in colors for Styles Features, Inc., depicting the advance modes for early spring. Four Broadway beauties, Dorothy Christy of the *New Moon* company, Doris Pedmore of *Night Hostess*, Elsa Cover and Betty Johnson were used as models.

French Theatricals in Orient

A French theatrical company, touring in the far East, recently appeared in Hanoi, capital of French Indo-China, where it staged modern plays and classics such as *A Door Must Be Opened or Closed*, by Musset, and *The Misanthrope*, by Moliere. Every night brought wildly enthusiastic crowds of young Indo-Chinese who fervently watched the actors, at the same time holding the book of the play in hand.

The troupe also gave *Turandot*, the story of a cruel Chinese princess. Here was a chance for the young Hanoi artists to show their love of the theater, for all the scenery was painted by native art students, and all the costumes were designed and made in Hanoi.

NIOBE, aquatic artiste, who is playing the New York houses of the Loew Time. She recently completed an international tour, playing with success in Europe, New Zealand, Australia and Tasmania. In fact, last week was her fifth in this country in more than four years.

Movies Not Theatrical; Sunday Shows Ruled O. K.

MONTREAL, Dec. 3.—Motion picture shows are not theatrical productions and therefore do not come under the Sunday-closing law. That is the ruling of Justice Desaluniers in the Superior Court. The decision was rendered in maintaining a writ of prohibition in the case of the United Amusement Corporation, Ltd. He holds that the province cannot prohibit the opening of moving picture shows on the Sabbath by local ordinances.

Circus Atmosphere To Boost "Barker"

NEW YORK, Dec. 3.—First National has built a specially constructed contrivance to publicize *The Barker*, part dialog special scheduled to open Wednesday night at the Central.

Mounted on a large wooden base is a clown, standing on his hands, and a little dog. When the juice is turned on the clown moves as tho going thru an acrobatic routine, while the dog wags his tail and otherwise evidences interest.

After being placed in a prominent show window on Broadway for a week, the contrivance will be run up and down New York streets on a truck.

Pola Negri Sees Bernard Shaw; "Cleopatra" May Be Screened

LONDON, Dec. 1.—Pola Negri's much-talked-about conference with George Bernard Shaw materialized yesterday when the motion picture star attended a luncheon party in the author's apartment. After the luncheon Miss Negri announced that the first time a Shavian play is to be screened it will be *Caesar and Cleopatra* and that she will play Cleopatra. The role of Caesar, she added, may be filled by either a prominent English actor or a German.

Apparently, what all of Hollywood's aureate allurements could not accomplish has been achieved by the wit, and perhaps the charm, of woman. Not only did Shaw consent to release his play, but he made the even more astounding concession that he might alter it to suit the film. Pola Negri could scarcely talk under the strain of excitement when she returned to her hotel.

"Such a g-r-r-reat man," she exclaimed. "What knowledge! What wit! He is going to help in making the picture. He knows more about producing films than most producers. His knowledge was amazing. I will give my best to make a success of the film wherein he is co-operating. The filming will begin in July. Mr. Shaw says I am an ideal Cleopatra, but he doesn't know whom to select as Caesar. But we will get over that."

Meanwhile Shaw himself said nothing. *The Daily Mail*, however, prints an interesting account of today's luncheon party, adding: "We wonder how many readers will be able to identify the writer."

Assuming the writer was Shaw himself, this is what he wrote:

"Mr. and Mrs. Bernard Shaw entertained Mme. Pola Negri and Sir Almroth Wright at a luncheon party yesterday at their residence in Whitehall Court. Sir Almroth Wright is famous not only for his discoveries as a bacteriologist, but as an implacable anti-feminist, who declared the intellectual inferiority of women was capable of anatomical demonstration, and was the last man in the world whom any other host would have invited to meet the most famous enchantress in the film world.

"Whether the great scientist or the great dramatist, or both, have fallen to the charm that conquests must remain for the present matter for conjecture. It is an open secret that Mme. Negri saw great screen possibilities in *Caesar and Cleopatra* when it was produced by the Theater Guild in New York three years ago. It is equally well known that Shaw's plays have been dismissed so often by critics as 'all talk' that he confessed to the impish desire to let them have their way by showing them his plays with talk omitted. On other grounds, too, Shaw is known to be a movie fan. Therefore, tho official report is that nothing has been settled, it seems not impossible that Pola Negri's hurried visit to London will not have been in vain. At all events conversation can hardly have been confined to the great film actress' famous orphanage in Poland after Sir Almroth left."

Caesar Wires Approval

NEW YORK, Dec. 3.—Arthur Caesar, playwright and Broadway wit, whose one-act play, *Napoleon's Barber*, was Movietoned into a full-length feature by Fox and is now at the Roxy, relays the following message to the press thru Martha Wilchinski of the Roxy publicity department:

"Alas! There is no gall in Caesar, and what is Caesar without gall? I had hoped to hate Jack Ford, but he made an excellent father. The picture is splendid and I am delighted to know that at least my child is on Broadway, where once his mother made whoopee. If it behaves badly, Martha, be maternal enough to feed it a little schnapps. It stops it from crying. 'Caesar Rex.'"

John Ford directed the screen version.

Fires and Robberies

BAKER, Ore.—The safe at the Clarick Theater was dragged from the box office November 27 into the corridor of the building and blown with a heavy charge of nitro, the robbers succeeding in getting away with $925. The loss was covered by insurance.

HAVERHILL, Mass.—For the fourth time since it was built in 1884 the Academy of Music was burned November 25. The building was practically destroyed. The loss is estimated at $100,000. Jacob and Morris Bloomfield were the owners of the property.

MILWAUKEE—Three masked robbers entered the office of the Palace-Orpheum Theater November 26, and after failing to blow open the vault with two charges of nitroglycerin, forced a safe and got about $80. A watchman who attempted to intercept the thieves was bound and gagged. The vault contained $9,000.

PITTSFIELD, Mass.—The Union Square Theater was partly destroyed by fire November 26. The loss is estimated at $100,000. The house is owned by John F. Cooney and operated by Goldstein Brothers as a movie theater.

MOOSE JAW, Sask.—Fire of incendiary origin, November 23, completely destroyed the Temple Gardens' dance hall and auditorium, one of the largest and most elaborate dance halls in Western Canada. Cal. Temple, owner and manager, states that he will rebuild at once.

TOLEDO—A short circuit in the projection room is believed to have caused a fire, which damaged the Bijou Theater to the extent of $15,000 November 29. The operator was painfully injured, but not seriously, while attempting to extinguish the blaze in the booth.

SAVANNAH, Ga.—The manager's office of the Bijou Theater was entered by burglars November 30, who broke open the safe and got away with $75.

INDIANAPOLIS, Ind.—Thieves broke into the Golden Film Theater November 30 and finding no cash, carried off the projection machine, some piano rolls and a lot of tickets, all valued at $60.

Prof. J. Warnesson's Make-Up
FOR
Stage-Street-Screen

Used and endorsed by our most renowned Actors and Actresses for fifty years.

ON SALE AT
DRUG STORES and THE HOME OFFICE, 62 West Washington St., Chicago.

Will Celebrate Our Golden Jubilee January 8th, 1929
Let's Hear from All Our Friends

Morris & Greene Line Up Some More

NEW YORK, Dec. 3.—Morris & Greene, well known in vaudeville circles, who made their debut in the legitimate theater by offering *Just a Minute*, which is running at the Century Theater, are planning an expansion of their producing activities. They are lining up two more attractions, a musical and a dramatic. The former will include a cast drawn heavily from vaudeville, and will be a "book" show. It will go into rehearsal in the latter part of January. The latter is a play titled *Next Door Neighbors*, and is the work of H. C. Greene, partner of Phil Morris in the producing firm, and Carl L. Timinn. It will be tried out in stock in the summer, and if it looks promising, will be offered on Broadway at the start of the fall season.

Ted Lewis Signed For Castle Farm

Ted Lewis, the "High-Hatted Tragedian of Jazz", and his orchestra, after a long string of vaudeville and presentation dates, including a stop at the Palace Theater, New York, last week, will move into Castle Farm, Cincinnati's leading night resort, Thursday night, December 27.

This will be Lewis' third engagement at the Farm in the last two years. He will remain there with his band until January 7.

Montreal Notes

Efforts to obtain a charter to build a theater in the Cote Des Neiges ward of Montreal, has been squashed by a local Catholic brotherhood.

The fact that the license of the Gayety, Mutual Burlesque, has been revoked appears to be good publicity, as a full house is reported for every performance. Prospects are favorable for a return of the permit. In the meantime business goes on with a fine for each show, the manager being held responsible.

Simba, the road show film of Martin Johnson's African trip, is playing to capacity houses. Several of the local universities are giving special tickets to the students, stating that this is an educational picture of great value.

Opera Company Stranded

ALBANY, N. Y., Dec. 1.—The American Music and Drama Company, which presented *Tales of Hoffman* at the Van Curler Theater, Schenectady, Monday night, became financially distressed and was obliged to appeal for funds to move to the next stand. Thomas Boyle, manager of theaters in Rutland, Barre and Burlington, Vt., proved the angel and came forward with $500 for fares and expenses. Boyle had booked the organization at his three theaters.

The company also is to fill a week's engagement in Montreal, opening Monday.

IRENE FRANKLIN and her husband-partner, Jerry Jarnagin, are headlining the bill at the E. F. Albee, Cincinnati, this week, marking their first appearance in the Queen City in several years.

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Upon Request Our New Catalog on STAGE LIGHTING APPARATUS AND EFFECTS, SPOTLIGHTS, FLOODLIGHTS, FOOTLIGHTS, SWITCHBOARDS, etc.
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REPRESENTING ARTISTS
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Now casting a Broadway Musical.
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JACK KING PLAYERS WANT
For Stock, four more experienced CHORUS GIRLS and SISTER TEAM. Also real SPECIALTY TEAMS strong enough to feature. CAN ALSO USE a real BLUES SINGER. Tell it all in your first wire. This is our ninth week in Asheville and still packing 'em in. Pay yours; I pay mine.
FRANK CAGGAN, Manager Majestic Theatre, Asheville, N. C.

WORLD OF PLEASURE COMPANY WANTS
Ingenue Lead. Must have good Specialties. Don't answer unless you are positive you can deliver. State all and lowest in first. Chorus Girls, $30.00. Address HARRY WITHERELL, care Harris Grand Theatre, Bloomington, Ind.

DR. HARRY C. BRACE
Year after year administering Australian Remedies to sick, suffering mortals.
Wishing all my friends the happiest Xmas of your life.
AUSTRALIAN MEDICINE CO.
1204 Yonge Street, TORONTO, ONT.

Christmas Mail

AS IS USUAL at this time each year, the Mail-Forwarding Department of "The Billboard" again is beginning to resemble one of Santa Claus' warehouses.

Thousands of showfolk who have lost track of each other, but whose memories have been brightened by the yuletide spirit, will be trying to exchange messages of cheer and good will at this time, and, as attested by the size of our Letter List, nearly everyone who wants to write to a show person whose address he does not know sends the communication in care of "The Billboard".

Extra help and much overtime work will be necessary in "The Billboard's" mail department to take care of the holiday rush, and every effort will be made to forward letters, postcards and packages immediately—provided the showfolk addressed have their forwarding address on file with us.

If you are not sure that "The Billboard" has your right address among its mail-forwarding records or in the weekly Route List it will be a big help if you will either send in your address or watch the Letter List each week for any mail that is yours.

Do this, not only to aid us in our work, but also for the sake of your friends and yourself.

Don't assume that it isn't likely anyone who doesn't know your address will be trying to reach you thru "The Billboard". Every month between 3,000 and 4,000 pieces of mail are forwarded to showfolk by "The Billboard's" Mail Department, and the Letter List in the current issue (see pages **168 - 171**) contains more than 5,000 letters, cards, etc., addressed to showfolk for whom we have no address.

There may be something on hand for you, too.

Look and see.

P. S.—To expedite handling at this end, use postcards when writing for advertised mail.

Herk Still Seeking Another Chi. House

CHICAGO, Dec. 1.—I. H. Herk's deal for the Chateau Theater, which he wanted for the Mutual Circuit, is definitely off for the present, as Samuel Trinz could not let him have the house before January 1. There is a possibility, however, that the deal may be reopened. Meantime Herk, who is motoring back to Chicago from the Pacific Coast, is seeking another house here to house Mutual shows.

M-G-M Plans Doing "The Single Standard"

NEW YORK, Dec. 3.—Adela Rogers St. John's serial, *The Single Standard*, that recently appeared in *Cosmopolitan Magazine*, is to be made into a picture by M-G-M, with Joan Crawford in the starring role. The success of *Our Dancing Daughters* as a box-office hit had considerable to do with M-G-M deciding to screen the St. John story. Hunt Stromberg, young producer who was responsible for the latter picture, will also supervise *The Single Standard*.

Navy Orders War Prints

NEW YORK, Dec. 3.—The Navy Motion Picture Bureau has ordered a number of prints of *The Somme*, British-produced picture now showing at the Cameo here. These will be distributed thruout the fleet for exhibition among Uncle Sam's gobs.

THE PALACE THEATER, Cincinnati, K-A-O house, is this week celebrating its ninth anniversary with a special "Anniversary Week" program, headlined by "Senator" Murphy.

WANTED Med Team. Man must do Black and know his stuff. If you play music mention it. Wire ARKANSAS MED. CO., Leachville, Ark.

OFFICE FOR RENT
Apply JANE GRAY STUDIOS, 209 West 48th Street, New York City. Tel., Penn 4759 or 4720.

AMATEURS AND PROFESSIONALS
HARVEY THOMAS
Knows how to teach Tap Dancing.
59 East Van Buren Street, CHICAGO.

MEDICINE PERFORMERS—Lady and Gent. Six big Feature Acts: Contortion, Rings, Traps, Juggling, etc. Work in acts and sales. Good dressers. Have own car. Winter salary. THE ZARROWS, Box 12, Marshall, Mich.

Road Show Property — Administrator's Sale!
FOR SALE CHEAP large Tent, Seats and complete Road Show Equipment. Formerly used by Picture and Vaudeville show. Also Picture Machine and Equipment and Gasoline Engine. C. B. McCLELLAR, Attorney, Administrator, Milledgeville, Ga.

WANTED
For J. J. BARRY'S "PATENT LEATHER GIRLS," six Chorus Girls, Prima Donna, Female Musical Act. Other useful Tab People write. Don't misrepresent. That's the cause of this ad. J. J. BARRY, Family Theatre, St. Marys, Pa., December 3 to 8; Lyric Theatre, Oil City, Pa., December 10 to 15.

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Merits and Demerits of the Talkies

By ARTHUR H. RACKETT

MOST of the synchronizing devices now before the public have passed in review, have undergone their baptism of fire in the crucible of public opinion and been relegated to the catalog of "added attractions". Nevertheless, it is not necessary to be a pessimist in order to admit that, for a while, at least, the inroads of these "canning" contraptions are likely to work considerable havoc in the employment opportunities of professional musicians. Neither does it indicate a condition of overconfidence, or a want of proper appreciation of the possibilities of these remarkable devices, to declare that the rising tide of mechanized music will reach its flood in the near future and thereafter recede to a condition of relatively fixed and comparatively changeless normalcy.

This conclusion is based on the fact that the "talkies" lack that quality of magnetism which is so expressively referred today as "it", and this is one charm which they are hardly likely to acquire, for its mechanical acquirement is scientifically impossible. Personality is an attribute which belongs solely to the individual possessing it, a something which, like the soul of the realist, can neither be transferred nor borrowed. Some of the outstanding stars of the stage and screen possess it to a greater degree than others. This rare, singular charm of mannerism is their greatest asset and is largely responsible for the extraordinary popularity which they enjoy. The silent screen displays this quality in them to very great advantage. But, on the day they pass over to the raucous Babel of the "talkies" there is grave danger that this indefinable, intangible, magnetic characteristic, which has lifted the particular artists far above most of the other screen celebrities, will vanish, and leave them stranded high and dry among the general multitude. If their speaking voices do not possess that magnetic quality, with which their countless admirers have invested them, their hold upon the affections of movie fans will be weakened.

THE truth of the matter is that in their present state of imperfection the "talkies" are an artistic flop. To start with, the synchronization, at best, is crude and amateurish. At no time, during the progress of a performance, does the impression prevail that the voices heard are coming from the figures on the screen. The lips are seen to move, it is true, in unison with the words spoken, but the accompanying voices appear to emanate from somewhere offstage, often, indeed, from nowhere in particular, and, in most instances, are very unnatural, the enunciation like unto a person with a set of ill-fashioned Punch and Judy type of entertainment in vogue a half century or so ago.

The voices, too, are hollow and of a barrel-like quality, as tho thrown into a large vat or hogshead, most of the finer musical tones, so attractive in the average trained actor's voice, being wholly lacking, as of a drum with snares unduly muffled and heads drawn too taut. That delightful quality of intonation, so noticeable in a well-modulated speaking voice, is missing from the captured tones which these "canned" devices are releasing. There is also an appalling uncertainty as to just what each record will do with the voices entrusted to it. It may, and sometimes does, reproduce the actual tones with astounding realism. But mostly, it plays the most absurd and weirdest tricks in the way of altering voices, which fantastic, bizarre departures from the originals are not only startling and disconcerting, but, often, positively ridiculous.

These failings are quite noticeable in several of the biggest productions lately released. Take, for instance, the case of *Glorious Betsy*, a wonderful screen creation which was punctuated, here and there, with occasional bits of dialog spoken by the shadowy players. One of these spoken interpolations occurred in what was in many respects the most beautiful scene in the entire production, the last episode, wherein Betsy—splendidly portrayed—is being comforted by her old colored mammy. First the kindly old retainer spoke, and her voice was soft and low, and of a sympathetic sweetness. It invited every auditor's attention on the interest. Then the beautiful Betsy responded, and—the spell was broken, to be followed by an audible titter which gathered strength as it rolled from one side of the spacious auditorium to the other, for from Betsy's pensive mouth came tones that were stentorian in volume and as deep as a baritone.

And just as unnatural in both quality and fiber are the reproductions of instruments which these synchronizing devices have so far put forward. In *Street Angel* it was a rare moment, indeed, when the different instruments could be distinguished and recognized. Thruout the entire score there were but two spots where it could be truthfully declared: "That sounds like the real article." And those were where one violin was softly playing to a harp accompaniment. The balance of the pretentious score was just noise, and confusion—musically speaking.

AN UNBIASED examination of what has so far been offered the public in the way of mechanically reproduced screen music justifies the prediction that the device capable of catching that illusive something which humans alone possess, and which a few of them have in such great abundance, that magnetic appeal and attraction so aptly designated as "it", will never be perfected, unless that secret of life itself be delivered and its functioning controlled. An inspired sculptor, like Pygmalion, may create a Galatea—he can never imbue it with life or give to it a soul.

That this view of the matter is not the outcome of prejudice or founded upon a dread of what the future holds in the way of employment opportunities for the members of our profession—now that the "talkies" have made their much-heralded appearance in the motion picture industry—is proven by the adverse opinions which others have freely expressed, some of whom have gone even further in voicing their distaste and opposition to the new order of things. Here are excerpts derived from two different sources:

FROM AN AUDITOR

"I do not remember, nor does it matter, who first used the now somewhat hackneyed phrase—silence is golden. I can find no better words with which to answer the question raised among followers of the silver screen, viz.: 'Do you or don't you like the talking movies, and why?'

"The very lack of the spoken word has always constituted a peculiar charm for me. Watching a beautiful story unfold I have, in my imagination, invested the characters with the voices they should have. So that there was no discordant note—nothing to destroy the delightful illusion.

"How many times, in watching a spoken play, have we not all been keenly disappointed in the voice of the beautiful woman a great producer is starring? And how often, again, have we not found enchantment itself in the voice of another whose physical charm could not be counted great?

"The same will undoubtedly be true of the screen. Possibly in the near future the delicate, vitiphonic mechanism will be entirely perfected so that the sound of the human voice can be flawlessly reproduced.

"But mechanical perfection alone is not enough; the personality of the player is reflected in his voice, as in a mirror. The spoken characterization must be as convincing and as real as that which by gesture and facial expression he may so marvelously portray. I do not say this is impossible—that it is a thing of never-never land—but I think it will be exceedingly difficult to attain.

"Until then—may it remain the 'silent drama'. We understand what they are saying, those delightful people who carry us out of a scrambled work-a-day world into one of make-believe and might-have-been. Their language is universal."

HOW well has this writer analyzed the emotions, the longings, the hopes, the dream-visions of the average auditor who sits alone in the silence and darkness of the picture theater and weaves his own romantic pattern of the soundless scenes and actions passing in review before his optical and mental vision. "We invest" each character with the personality and voice that their shadowy outlines suggest to us. We cast a spell around them as they, in turn, lay their spell upon us, a spell of such potent charm and witchery that their real voices, no matter how sweet in intonation or perfectly modulated they prove to be, are certain to destroy.

FROM A PAID CRITIC

"Well, I have seen—and heard—the first complete talkie. It was an interesting experience.

"I approached it with an open mind, perfectly willing to be convinced that the sound picture is a vast improvement on the silent, and I came away feeling that it is not. They will be able to grind out 'talkies' by the thousand, but when—and how often—is presented a photoplay like *The Last Laugh*—which was not only soundless, but titleless? THERE was art! THERE was ADVANCE. I think that when the novelty of the talkie has worn off, when we have heard the voices of all our favorites, that, while still applauding sound in the news reels and enjoying it in the comedies, we will demand again the peace and relaxation of the dim and silent movie house, which we have learned to regard as sanctuary from a jangling world.

"But its quiet is due to be shattered for quite a long time, and during that time, as I said once before, the subtitlers and gag men will prove to be the real backbone of the sound film. There must be punch in the lines the voices speak or the talkies will be a bore. And there are two things the great American public will not stand for—being laughed at and being bored."

There you have the whole story, briefly and tersely told. Art can be imitated, but not duplicated. It can never be displaced by mechanical achievement. It is a product of nature which mere man can never hope to equal. In the last analysis victory must rest with the human.

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Vaudeville Notes

BOBBY HIGGINS is featured in a new act, entitled *His Wedding Night*, which will show in one of the K-A-O Eastern houses this last half. There are five in the supporting company. Sam Shannon is the sponsor.

TOM, DENNO SISTERS AND TOM is the new billing used by the former Denno and Thibault Sisters. They have also changed their routine and are booked for a string of A. & B. Dow dates.

TOM MILLS, pantomime cyclist, working along the lines of Joe Jackson, came to New York last week from Paris. Larry Lawrence, of the Ward & Singer office, New York, will book him exclusively and he is now dickering for some dates.

DAVE KRAMER and Jack Boyle, in a three-act, opened at the Riverside, New York, the first half of last week. The Harry Weber office, New York, is trying to get a K-A-O route for the act.

EARL BOYS, dancing team, and the Farley Sisters were placed by George Fantzer, New York, with *John Murray Anderson's Almanac*, a new act now in rehearsal.

PAUL GORDAN, comedy bike rider, doing a single billed as *Revolutions of 1928*, played for K-A-O the first half of last week at the Riverside, New York. The Harry Weber office, New York, is agenting the act.

RUTH LOVE and Billy Lyons report that they are doing nicely on a string of New England dates for the K-A-O office. They will bring their new singing and dancing act to New York for showing dates in several weeks.

ELSA FREE, formerly a featured member of the standard act of Paddy Cliff and his orchestra, is appearing for the third week at the Everglades, New York. She will continue there indefinitely.

THE NEW PALACE THEATER, Rochester, N. Y., will have its premiere performance December 25, opening with a Christmas matinee, according to an announcement from the office of J. J. Ford, general manager of the K-A-O Circuit, New York. The special dedicatory ceremonies programed will be held at the first evening performance.

KURT AND MARJORIE KUEHN, who have been playing Loew dates in the East lately, are negotiating for a string of K-A-O dates. Their character comedy act has been approved for New York dates.

CHECK HAYES, Australian single, started on a string of break-in dates last week under the personal direction of Alfred Taylor. He showed last Sunday for the Pantages office at the Empire, Brooklyn. This is Hayes' first trip to the States, having come directly from his native land, where he was a big hit.

DAVID S. CECIL, British comedy cartoonist, was apparently disappointed in the possibilities for his type of work in the American vaudeville field. He left for London last week after six weeks of intermittent work on the independent time. During his stay here he didn't work much, but got up a talkie-act idea which will be put into operation when he starts dates already contracted for in the British capital.

COOKE AND LANGTON started for K-A-O last week at the Regent, New York. The act is subbilled as *The Danger Line* and is equipped with a special drop. Milt Lewis is piloting the pair's bookings.

COLLEGIANNA, girl band act sponsored by John and Victor Hyde and of which Val Irving is the m. c., will start a trip over the Loew road-show houses December 24 in Norfolk. On the same bill will be Robbins and Jewett and the Romas Troupe. All of these acts are now playing dates in the circuit's Eastern houses.

GEORGE EARLE and Harry Lee are starting in the New Jersey houses booked by Harold Kemp in a comedy piece called *Gentlemen of the Evening*. In their support appears Camille Castle. Charles Wilshin, New York agent, is representing the act on the big-time booking floors.

RYAN AND MORGAN shoved off on a string of K-A-O dates last week at the Hippodrome, Baltimore. They do a novelty musical routine and are agented by Eddie Sobol, of the Dave Gordon office.

DICK DELTEN and Chick Dowe are paired in a nut comedy piece, with Delten maneuvering the laughs. It is called *The Last Ride* and is making its first stop the early half of this week at the K-A-O stand in Germantown. H. Bart McHugh, Philly agent, is their personal representative.

THE STANLEY BROTHERS are featured in and are credited with sponsoring a seven-people affair called *Stanley Rollickers*, which made its first appearance for K-A-O last week at the Regent, New York. They have a girl quintet in their support. These are the three Eldridge Sisters and the Golding Sisters. Harry Romm is doing the agenting detail.

BERT LEWIS and Walter Leopold started their previously announced K-A-O dates last week in the Harold Kemp houses. The songster-comedians

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HAL SHERMAN

CAPTURES BERLIN IN ONE NIGHT

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"Berlin Tempo" says: "Go see Hal Sherman and laugh! laugh! laugh!"

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Direction JACK CURTIS

are booking direct with the major circuit.

EDDIE CANTOR is turning over $1.80 out of the $3 paid for every sold copy of his new book to the Eddie Cantor Camp Committee, which maintains a vacation camp for poor boys. This policy applies only to books bought direct from the committee, at 139 Broadway, New York, for the camp will not benefit from copies purchased thru the regular book-distributing channels. It is titled *My Life Is in Your Hands*, and has a foreword by Will Rogers. The publisher is Harper & Brothers.

JACK LINDER has acquired a new play, which he is expected to produce during the latter part of the season. It is titled *Memories*, and was written by his brother, Mark Linder, and Martin Somers.

ROMANCE, booked thru the Lew Golder office, is due at the Hamilton, New York, this first half for a showing.

THE HANEY SISTERS and Jack and Rita La Pearl are showing for Jake Lubin and his staff this first half at the Commodore, New York. The La Pearls are also booked in for White Plains the last half of the week.

OH! MAMA!, which looks like a new billing form assumed by Nat C. Haines and Company, is booked into Loew's Commodore for a showing the first half of this week. Al Freeman is playing the agent's part.

PALERMO'S CANINES, long a steady opener for Loew and other family-time circuits, starts on another swing over the Lubinized houses this week, splitting between the American and Victoria, New York.

ROBERT C. DUROY, who is furthering the popularity of the dramatic sketch form in vaudeville by appearing for break-in dates in a piece by Sheli Davison, called "Framed" S. Iden Thompson, of the Plummer-Thompson office, is cosponsor of the offering with Duroy and also directed the act. In Duroy's support are appearing Doris Francis, Billy Tate, Dorothy Devereaux and Murray O'Neil.

BILLY BEARD and the Three Blanks are starting for Loew this first half with a showing date at the American, New York. The Blanks are also booked in for the last half at the Lincoln Square, New York.

JULE AND RITA and Billy Smith are on the list of showing acts the last half of this week at the American, New York. Smith does a piano, singing and comedy routine and is under the personal direction of Arthur J. Horwitz.

MARTY FORKINS' latest contribution to the book-jamming activities of the K-A-O office is called *Captain Kiddo*.

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AMY COX, Manager
GUS SUN-ACKERMAN-HARRIS CIRCUIT.
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five-people act with a comedy and singing routine. Jimmy Rosen and Sylvia DeFrankie are the featured artistes of the act, which started on a jaunt over certain of the New York houses last week at the Regent.

NINA CAPONI, "The Girl With the Golden Voice," has been booked into the Delancey, New York, the first half of this week. Miss Caponi was steered to the Loew date, which may be a forerunner of a string of theirs in the Eastern territory, by the Joe Michaels office.

DOROTHY HENRY and Jack Stafford, heading an eight-people revue, opened last week at the Delancey, New York. They are down for further Loew dates, as yet indefinite.

PRIVATE C. K. SLACK, World War hero, continues to exploit his 10-year-old fame in the varieties. Loew is giving Slack more dates and his first pair are this week at the Lincoln and Premier, New York.

GUS SMITH is no longer part of Smith and Boatner. The colored artiste has teamed with Arthur Allen and the twain are doing a new comedy act called *Dark Discussions*. They are now playing in the sticks shearing off the rough edges of their routine, but will reach New York shortly to show for Pantages under the personal direction of Eli Dawson.

AL FOX will be launched at the Bushwick, Brooklyn, for a K-A-O showing this week. He is under the personal direction of Harry Fitzgerald.

GIRL WANTED, a comedy skit, is on its way east over the K-A-O Time. The act played Toledo and Grand Rapids last week and is booked for next week in Canton and Columbus.

TOM WARING is going along smoothly, from late reports, over the Junior Orpheum Time. The former member of *Waring's Pennsylvanians* is reaping a harvest of excellent newspaper notices en route.

THE MOSCONI BROTHERS unit, now restored to its unity after the mishap to Louis two weeks ago when it was booked into the Palace, New York, is starting this week at the Palace, Chicago, and plays next week in Minneapolis. Jim McWilliams has been added to the show and Elsie and Paulsen are now the opening act. Other attractions in the show are Crawford and Broderick and Jack Kraft and Elsie La Mont.

FRATERNITY REVUE, apparently another vaudeville larceny from the campus idea, has been booked into the Royal, in the Bronx, for a showing the first half of next week. Jack Bell is its personal representative.

JACK ADAMS and his Baby Symphony are showing this week in Poughkeepsie

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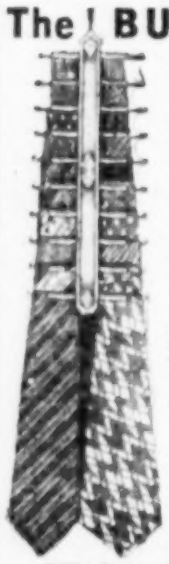
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and Newburg. There are other dates, closer to New York, pending.

CHARLES McGOOD and Company, in the same novelty act that played last season for Loew and others, are set for K-A-O dates in the East. The balancing novelty act carries two boys and a girl.

GIRLS OF THE GOLDEN WEST are splitting this week between Amsterdam and North Adams. The act is represented on the K-A-O booking floors by the Marty Forkins office.

CAPTAIN GEORGE BRAY, marine advertiser, advises from San Francisco that he recently had a pleasant reunion with Capt. Charles Adams, who has Odiva and her trained seals and sealions. The act was the feature attraction at the Golden Gate Theater. Bray and Adams had not met in 30 years. They are the last survivors of Capt. Paul Boynton's Water Circus. Captain Bray is now at home at 32 Farragut avenue, San Francisco.

JAMES H. AITKEN, contortionist, formerly of James and Bessie Aitken, and who retired from show business after 30 years of trouping, is now in business in New Orleans. Aitken is esquire of the New Orleans Lodge No. 30, B. P. O. E., and is chairman of the Elks' entertainment committee. He has charge of booking the acts and special features for the Elks' Bird Cage semi-monthly dances.

CARR, CLIFFORD AND CARR report doing very well in the East with their new act. They have just signed for 10 weeks out of the Boston K-A-O office.

DENO AND ROCHELLE, dancers, are meeting with great success in Australia. They report things in the Antipodes much to their liking and expect to remain there at least six months. The various Australian trade papers have heaped oodles of praise on the team since their arrival there.

MANNING AND CLASS, who opened at the Ballroom Alkazar, Hamburg, Germany, are meeting with phenomenal success thruout Europe. At the Alkazar they were held over for the second month, playing June and July there, and are booked until May, 1929, finishing in Hamburg at the Hansa Theater, when they will return to America, when they are expecting a long route.

WINNIE LIGHTNER was forced to cancel her engagement at the Palace Theater, Cleveland, last week, due to a heavy cold. Nan Halperin was brought on in her place.

ART LEWIS, writing from Los Angeles, says that conditions on the Pacific Coast are very bad, with many performers stranded there and unable to obtain work or to get back East.

DANCING DANNY WHITE, after finishing three weeks for the Wisconsin Vaudeville Agency, of Milwaukee, went to Kansas City and opened December 1 at the Uptown Theater. He was booked by the Southwestern Associated Agency. Incidentally, White says he intends to open a dancing studio in Kansas City. Harvey Thomas, who now has a dancing school in Chicago, was with White in vaudeville some years ago.

WALTER McNALLY, Irish baritone, gave a ward concert at the Holy Ghost Hospital, Cambridge, Mass., during his engagement at the B. F. Keith Memorial Theater, Boston, last week.

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New Acts

Grace Hayes and Neville Fleeson

Reviewed Monday afternoon, November 26, at the Palace, New York. Style—Singing and comedy. Setting—In one (special).

In the vaude. part of his brilliant career, Fleeson has had some corking partners. His latest, Grace Hayes, who carries on a tradition marked by such names as Norma Terris, Ann Greenway and Bobby Folsom, is indeed a notable recruit. This act, *Song Photos*, by Fleeson, made up in its entirety of Fleesonized wit, melody and lyrics, is a corker. It was one of the brightest items on a pretty good ace-house bill. Miss Hayes takes to her partner's material like a hungry infant to milk. She shines here and her personality overrides the few essential dull moments. We have an idea that Fleeson slipped in those few-and-far-between dozing spells with the craftiness of a real showman. He probably wanted to make certain that the folks out front would better appreciate the dazzlingly bright episodes. A real artist is lost without contrasts.

The routine starts off with the usual song-talking business, wherein Fleeson, at his old ivories position, tells the world what it's all about. Miss Hayes makes her entrance to a round of rhymed wisecrackery and then they are launched into the first juicy morsel of the act, a burlesque on *Strange Interlude*. Fleeson utilizes the outspoken thinking gag to inform the auditors in a most amusing manner of their respective backgrounds. There's a whopper of a crack here at the Shuberts—and we thought one of them is a big shot in K-A-O. Miss Hayes does a pleasing warbling bit, a special called *When I Kept My First Rendezvous*. Ensuing serio-comic bits by Fleeson and Miss Hayes revolve around the theme, *Evolution of a Fan*. This innovation affords Miss Hayes an opportunity to display her natural charm and versatility; that switch from classical to jazz tempo is a revelation. This brought them to the bows, but by no means to the finish. They came back for the strongest part of their act, a superclever presentation of Mae West doing her eight-a-week fling as Diamond Lil. The fine aping of the freak actress by Miss Hayes, the interpolated chatter and other excellent pieces of business make the Fleeson-Hayes version far more enjoyable than a slumming expedition to the Royale. The reception was overwhelming. This act will never stop working due to lack of good offers. E. E. S.

Charles Ray

Reviewed at Proctor's 86th Street, New York. Style—Singing. Setting—In one (special). Time—Ten minutes.

The erstwhile flicker star is doing a pleasing act, assisted by Rex McGaugh at the piano. Ray has a sweet voice and has chosen his songs with discriminating taste. McGaugh is a knockout in a bit in which he imitates a player piano. He furnishes excellent accompaniment thruout.

Ray enters dressed in the farmer-boy rig that made him famous on the screen. He proceeds to warble *That's My Weakness Now*, topping it off with some hoofing. He bows off and returns in street clothes. Several more pleasing songs follow, including a special depicting his downfall in the galloping tintypes.

Ray's popularity is self-evident, the applause starting as soon as his name was flashed on the annunciators. Combined with his "name" appeal is genuine talent. He should prove no disappointment wherever booked. F. C.

Ruth Mix

In *SHOPPING*, by Matt Kennedy
With Charley Calvert, Eddie Gayle, Stan Tobiasen and Larry Bessen.

Reviewed at Keith's Fordham, New York. Style—Singing, dancing and talking. Setting—In one and full stage (specials). Time—Nineteen minutes.

Vaudeville has attracted the comely daughter of Tom Mix, cowboy of the flickers, and she is now heading a delightful and entertaining comedietta. Ruth is pretty, tall and shapely and has a pleasing personality. The act consists of two scenes. Four numbers comprise the musical score, all cleverly written. The star is capably supported by a male quartet, which contributes ensemble and solo bits.

The opening scene advertises four prominent New York shops. Miss Mix buys at each store and asks that the proprietors deliver the goods personally. The men's thoughts of a sociable time are rudely shattered when they deliver the purchases. She accepts the deliveries and slams the door. The comedian of the act fares far better than any of them and is greeted cordially by the scheming little lady.

Ruth delivers some nice singing and dancing and also leads the boys in group numbers. She also lends Western atmosphere into the routine by doing a bit of lariat twirling in cowgirl regalia. Calvert handles the comedy assignment and also a corking uke and kazoo number. Gayle sings in pleasing tenor voice. All the boys join in for a saxophone quartet number. The act was on third here and fared nicely. S. H.

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Sol Gould

With Harriet Harbaugh and Louise Evans

Reviewed at Loew's Orpheum, New York. Style—Comedy and singing. Setting—In two (special). Time—Nineteen minutes.

Sol Gould tells us in his subbilling that he takes us to Spain with this act. He's a funster with an elephant's wallop. The idea of planting a very funny chap with a combination of a Sarr Bernard and Jack Pearl style of delivery in front of the *Casa Madrid* with two clever girls is a peach. But that's just an idea. Gould does the rest—and does it well. One of the misses is the wiff, the other a Spanish vamp. When things get started it's hard to tell who is better. They're both corkers. In his gab Gould uses a great collection of nifties; some old, some new—but all made to order for laughs.

Gould seems to work like ad lib., but there is showmanship and real cleverness in each and every line and gesture. When he is out there even the boys in the pit appear to be having a grand old time. The gal playing the vamp does a warbling item and at the finish the trio are warbling in concert, with stress laid on the interspersed clowning. In his mugging here Gould is a riot.

He's not quite there yet, but by continuing along his present course there's little question about his being a serious contender shortly for the mantle laid aside by the peer of Dutch garglers, Sam Bernard. He looks like the real goods for productions. The act will click on any time. E. E. S.

The Bonta Troupe

Reviewed at Proctor's 86th Street, New York. Style — Acrobatic. Setting — In full (special). Time—Seven minutes.

Risley work and tumbling forms the routine of this troupe made up of four boys and two fem. tumblers. Their time on the stage is short and packed chockful of excitement. Shoulder-to-shoulder leaps and jumps from the teeterboard are their forte. Tumbling bits are judiciously interwoven. They rate above the ordinary in their work and should prove an ideal curtain raiser in the family houses. F. C.

Holmes and Wills

Reviewed at Loew's Orpheum, New York. Style—Comedy acrobatics. Setting—In three (special). Time—Nine minutes.

These boys are a corking comedy balancing team. They call themselves *Backyard Entertainers*. A more fitting cognomen cannot be imagined. The act is there from the stunting angle and appeals otherwise thru its novelty, both in dress and panto. business. The boys are rigged out as riffraffs of the slums. They work in an arrangement of backyard hangings, over which is a festooned arrangement of clotheslines. Their preliminary comedy work is coarse, but inoffensive. They do some indifferent harmony on a mouth organ and guitar and are greeted with a coin shower. The old stunt, mistaking sputum for a shiny nickel, is also part of the lowly prolog. Started on their acrobatics they score all the way.

One boy is consistent understander and he is mauled pitifully by the topper, who gouges him, stands on his ears and almost destroys his pantaloons. The topper does a somersault from a feet-to-shoulder position, landing accurately on the same perch. The topper skips on a willow branch while balanced. This bit scores on comedy lines as well as a straight piece of clever stunting. They bowed off here to a strong hand with a bit involving the raising of the topper with the underman's feet while the latter is lying face downward on the apron. The act is a good opener for the family stands. E. E. S.

Helen Arden

AND HER THREE MUSKETEERS

Reviewed at Proctor's 86th Street, New York. Style—Musical, singing and dancing. Setting—In one and full stage (specials). Time—Twenty-one minutes.

Helen Arden, a stepper with plenty of class, is assisted by three boys who form a pleasing background for her efforts. Miss Arden's dance bits are high above the average. Her singing is not so hot, but serves its purpose. The piano work is good, but unnecessary. The novel opening, with the boys in the outfits of their famous namesakes, proved a sensational novelty when caught. Their ensemble number, a ditty dealing with news of the day, provides comedy relief that is a decided attraction.

One of the boys is spotted in an eccentric dance to good advantage. Their finale differs from the usual and evidences skillful staging. The act should prove a good bet in one of the early spots on any bill. F. C.

Watson and Cohan

IN *FRIENDLY ENEMIES*

Reviewed at Keith's Hamilton, New York. Style—Comedy. Setting—In one. Time—Sixteen minutes.

Joseph K. Watson and Will H. Cohan, who are now reunited in vaudeville after appearing several seasons over the Columbia Burlesque Circuit, are corking character comedians. These bemustached Yid. funmakers start the laughs off immediately and keep the audience giggling thruout the running time.

Their chatter is rattled off in machine-gun fashion, entangling them in a delightful maze of dialectics. Watson is the chap who tries earnestly to explain everything clearly to Cohan, the fellow with the heavy accent, who cannot seem to grasp what it's all about. They gab on word definitions, geography and everything under the sun—all pulling strongly thru their humorous speech and antics.

This clever team was given deafening applause in the next-to-closing spot and were forced into an encore. They have the stuff that's sure to go over in the family houses. S. H.

Alfred Latell

Reviewed at Loew's National, New York. Style—Impersonation and dancing novelty. Setting—In two (special). Time—Eight minutes.

Here is a novelty act that should prove a sure-fire hit anywhere. Latell's farcical imitation of a dumb pooch includes a series of barks, growls and stares that had the house in an uproar when caught. He went over from the very start, rigged out in a canine costume that is the last word in realism. The work of his girl assistant in several dance bits was neat and effective. Her gabbing with the precocious "hound" has some highly meritable qualities from the laugh angle. F. C.

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Edmunds and Fanchon

IN *PEG O' MY SOLE*
With Eugene Emmett, Jay Twins and Frankie Moore

Reviewed at Loew's Bedford, Brooklyn. Style—Comedy, singing and dancing. Setting—In two and full stage (specials). Time—Twenty-six minutes.

When last caught William Edmunds and Miss Fanchon were doing a two-act. Now it's a seven-people "story" affair and it's one of the most pleasing acts we have seen in the family houses in months. Edmunds is an Italian comedian of considerably more appeal than those flim-flam lads who get up a comedy routine of typical "wop" gags and label themselves character comedians. If we may venture to state so, Edmunds is a small-scale edition of a Leo Carillo.

He gives a touch of finesse to his gesticulatory dialectisms that production scouts should appreciate and harness. The act is replete with wholesome fun, good talent and great story interest. Edmunds is using lots of his old stuff, but all of it fits in nicely with the action. He is cast as a shoe doctor, whose shop is adjacent to the stage entrance of a legit. house. He falls hopelessly for the leading lady and she laughs him off. So do the other visible members of her company. A tenor, playing the part of the stage doorman, contributes valuable bits to the gab and specialty action and doubles in a comedy-stage scene.

There's a boy hoofer and, by no means least, a sister team. These girls are one of the cutest and cleverest fem. combos working in these parts. They have a smashing battery of stepping routines and they radiate their winsome personalities every minute on. Creditable as are the other members of the company, these misses really make the act.

Edmunds gives the act a great seriocomic finish, continuing a clever 'phone conversation bit used in an earlier spot. They liked the offering here immensely and recalled the company for many bows. E. E. S.

Jimmy Lyons

Reviewed at Loew's Bedford, Brooklyn. Style—Comedy talk. Setting—In one. Time—Eleven minutes.

Jimmy Lyons is probably best described as a Senator Murphy in burlesque soldier's uniform who lost the Murphy malapropisms somewhere between his home and the Boob Army recruiting station. It's all talk with Jimmy, but laughs are plenty, these issuing from three sources, his habiliment, his clever gags and sprinkling of stories and his style of delivery. We thought that Jake Lubin hates mustachios. It doesn't look like it with Jimmy in the next-to-closing spot and a fixture for seasons on the Loew Time. And Jimmy has an upper-lip adornment that looks like it may or may not be. It all helps the acts, so why worry.

This monologic funster writes his own stuff and three-quarters of it is o. k. What one should like best about this act is that surprisingly few gags, their origin notwithstanding, have been used by other acts—yet. Jimmy chatters on endlessly and sort of monotonously, but as he proceeds the laughs roll up an impressive total. His discourse, as with other monologists, takes in the wide

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range of moronic activity. He neglects no one and nothing, from the henpecked husband to the high cost of existing.

They liked him here immensely and he was recalled for more. Jimmy fooled them, tho, and this reviewer thinks the joke was carried too far. Instead of giving more laugh doses, as the applause demanded, he said good-by with a pile of sentimental bolony in re the late war. This weakened his final hand considerably. Sentiment has its place in the varieties, but with this Jimmy is about 10 years too late. Otherwise everything is o. k. E. E. S.

Clinton and Rooney

AND THEIR BAND

Reviewed at Loew's Orpheum, New York. Style—Musical novelty. Setting—In one and full stage (specials). Time—Eighteen minutes.

Since Walter Clinton and Julia Rooney were last caught here two seasons ago, they have made many improvements in their snappy band act. The running time has been pruned to the consequent advantage of the offering and several routine changes, with new and better ensemble numbers included, are evident. Besides, the act is in new scenic and personal dress. There are 10 boys in the musical aggregation, and Clinton leads as well as doing some gabbing, stepping and warbling.

As of old, Miss Rooney is touted as Pat's sister, and she does a trio of numbers, including two that are designed along stepping traditions of the Rooney family. She was in great form when caught. Among the musicians are several clever youths, including a fast and graceful stepper and a warbler, who fills his brief spot capably. Clinton uses some nice arrangements and his boys do full justice to them.

There's one discrepancy in the otherwise pleasing routine. It's small, but conspicuous. Clinton announces an impression by one of the boys of Pat doing his waltz clog. The boy's number is good, but it's not a clog; in fact, there's no suggestion of clog work in the whole bit. The Clintons are set for plenty of dates in the intermediate houses—and talkies being kind—they'll get 'em.

E. E. S.

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THE NIGHT WATCHMAN

Reviewed Monday afternoon, November 26, at Loew's State, New York. Style—Comedy skit with dancing. Setting—Full stage (special). Time—Twenty-four minutes.

Bobby Barry has surrounded himself with a company of four specialists and Dick Lancaster in this new act, which is a corking attraction for any bill. Lancaster and Barry bear the brunt of the gaff in the chatter line, with Barry working perfectly to Lancaster's leads. Bobby is the watchman in a hotel who falls asleep and has a fantastic dream. During the course of his slumbers the players appear individually for dance bits in freak costumes.

An adagio team carried off high applause honors when caught. Byplay with Lancaster was good for a big laugh. Barry uses his oversized shoes effectively in a comedy stepping number and has otherwise retained most of the characteristics of his seasons with Jim Corbett. Lancaster injects good hoke comedy with his old imitation of a nut tragedian. The work of the other artistes is first class. The act earned many bows when caught. F. C.

Restivo

Reviewed Monday evening, November 26, at Loew's Bedford, Brooklyn. Style—Musical novelty. Setting—In one. Time—Fourteen minutes.

Carlo Restivo is primarily a crackerjack accordionist. He is also a clever showman. This combination of talents is the *sine qua non* of this type of single. Restivo whistles also, but the part played by this accomplishment is merely contributory, never standing on its own in the plea for audience favor. He plays the keyed wind instrument phenomenally well, and as he switches blithely from classical to jazz and vice versa he prances about like an exultant youth. He chatters with a trace of dialectic enunciation, but chatter is reduced to a minimum. In fact, at its loudest, his gab business rarely gets past the 10th row of the lower floor. This, like his constant limb movement, ineffaceable smile and twinkling eyes, is an

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attitude that helps to put over his accordionistics and intermittent whistling.

He delivers *Sonny Boy* in corking style and thereafter plays, with several exceptions, what they ask him to—and plays with contagious enthusiasm. He pumps enough tones out of the pleated instrument to equal a Hillum-house console. In several bits, when caught, he had the pit boys working with him. Restivo filled the deuce spot and almost pulled up a show-stopping hand. Interest was high thruout and they were loath to let him go at the appointed time. This is an act that will hit the right spot in the best of the vaudefilmers. E. E. S.

Nolan Brothers and Vessey

Reviewed at Keith's 81st Street, New York. Style—Singing and dancing. Setting—In one. Time—Ten minutes.

This youthful trio, two boys and a girl, are tapping wizards. They were a knockout when caught. The boys are dressed in West Point uniforms and the girl's costumes are in excellent taste. Military drills are used thruout, with the rhythm of the taps well-nigh perfect. A dance by the boys, in which they go thru the manual of arms, went over big. Miss Vessey is an attractive blonde who keeps pace with the fast mark set by the boys at all times. Singing is resorted to only for the opening. As a deuce-spot item in the intermediate houses the act should make the grade. F. C.

JACK VISHNEVSKY
—Presents—
Natacha Nattova
—With—
V. Gueral, N. Daks and G. Bogden
Assisted by C. Weeks

Reviewed Monday afternoon, November 26, at the Palace, New York. Style—Dancing. Setting—In three and full stage (specials). Time—Seventeen minutes.

Miss Nattova's current vehicle finds her with an entirely new supporting personnel. The change is far for the better. Besides, the beautifully formed and talented danseuse was herself in perfect form when caught. The present act is, from our personal observation, the best she has ever done. There are four distinct bits. All are linked gracefully. The entire impression is that of rare beauty, altho this attribute is not made to sacrifice essential speed. When there's action it's plentiful, and in the adagio moments the unmatched skill of Miss Nattova and her colleagues substitutes capably for the erratic tempo required of other acts peopled with a lower grade of talent.

For the opening Miss Nattova's apparent favorite, the *Moth and the Flame* bit, is used to good effect. The terpsichorean action is consistently beautiful with the setting. We noticed that the candleholder prop has undergone several technical changes for the better. V. Gueral is Miss Nattova's partner in this bit. His work is excellent. Nicholas Daks fills in capably with a fast "Pierro Dance" and is followed by C. Weeks, directing the boys in the pit, who plays with deft fingering a classical catgut bit. Miss Nattova's second and final number is a highly original and sensational affair, programed as "Dance of Today". In the thrilling maneuvers of the lavishly dressed finale she is swung, twirled and lifted by Gueral, Daks and Bogden. The routine is along the lines of the work being done in *Just a Minute* by Helen

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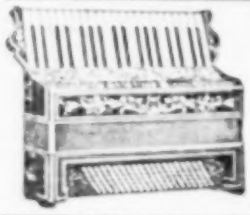

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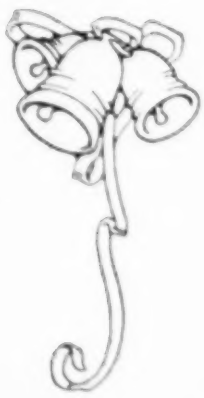

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Howell and Hager and Theodore. It is best described as a symphonic Risley spectacle. Despite the strain of being swung aloft continually by three husky males, Miss Nattova retains her innate grace of movement thruout. The act was given a loud and prolonged hand in the pre-intermission spot here.

E. E. S.

Wylie and Young

—in—

A FEW LIES

By George Nagle

Reviewed Monday evening, November 26, at Loew's Bedford, Brooklyn. Style—Somedy, singing and dancing. Setting—In two (special). Time—Seventeen minutes.

Ray Wylie and Elsie Young will go far on the intermediate time in this act if only they will make several changes. The major fault lies in the sequence. Material is good, but could be far better for their talents, yet even without altering the material one bit they will hit the mark by rearranging the chunks of action in such a manner as to make for less abrupt switches in tempo. The act is in the skit clash. Wylie is a chicken-chasing hubby, and wifey is not as dumb as the run-around imagines. She overhears his phone conversation, wherein he is connecting lines for a big date, and the first six minutes of the action is occupied with his flow of gab, explaining matters to the harassed spouse.

It's too much of a one-sided affair. Miss Young surely can do more in this episode than just stand around and make faces. A semi-drop parts and hubby is flashed back into a night club corner. As a resort entertainer Miss Young does a syncopated bit and some stepping. Here she reveals a generous but well-shaped form and a knack of selling a number. No attempt is made to disguise her person, altho this could have been done easily with a wig thingamajig. Wylie also does a warbling number in ballad form. Delivery here is markedly weak.

There is a return to the first setting, and here they carry on the harangue identified with the early portions of the act. They do a cute warbling duo for a finish. The bows leading to the finale make for an embarrassing and uncertain period. This, above all, should be fixed pronto. They got a warm hand when caught.

E. E. S.

Ed and Jennie Rooney

Reviewed Monday afternoon, November 26, at the Palace, New York. Style—Aerial novelty. Setting—Full stage (cyc.). Time—Six minutes.

Working 'way up under the floods on a single and double trapeze, this mixed team present a routine that clicks 100 per cent. There is not the slightest attempt at stalling. The bits are—all of them—above the average in appeal and they are put over with a grace that keeps audience attention riveted on the snappy work. They start with perfectly timed bits on the bisected bar. Miss Rooney is then projected in midair for a round of toe-catch bits. On the single high trapeze Ed holds down the perch spot and his shapely partner is sent thru a cycle of trick holds, put over while swinging at a fast pace. The parting toe-hold bit drew a great hand when caught. Act is nicely mounted and dressed.

E. E. S.

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EAST **JACK CURTIS** *WEST* **BILL JACOBS**

Johns and Mabley

Reviewed at Keith's Fordham, Bronx, New York. Style—Singing, dancing and talking. Setting—In two (special). Time—Eleven minutes.

This mixed team offer a unique comedy routine in imitation of a typical vaudeville act of 30 years ago. The chatter, songs and dances are all effectively executed and bring in a riot of laughs. The costumes they wear were the vogue in the gay '90s. This act brings back memories of the so-called "good old days" to many of the older members of the audience, and the younger generation gets a great kick out of it in seeing something it never saw before.

Everything in the act is of old-fashioned type except the elaborate drop. Miss Mabley possesses a most delightful personality that gets over great. Johns is an ideal partner for her and aids in selling their numbers to loud applause. Their singing of songs of yesteryear goes over the best, but their chatter and dances follow close behind.

They were on fourth here and the audience was reluctant to have them leave. They bowed off with a pleasing curtain speech. S. H.

Rector and Cooper

Reviewed Monday afternoon, November 26, at the Palace, New York. Style—Dancing. Setting—In one. Time—Twelve minutes.

Dusky hoofing teams are the current vogue—and probably will always be in demand so long as our ebony-colored brothers retain their penchant for sensational pedalistics. Put Rector and Cooper down for a stellar spot in the future of this species of apron entertainment. Their subbilling, "The Greatest Dancers in the World", probably overstates the case—or mayhap the designation is somewhat immature. However, we'll go on record as believing that they are among the cleverest hooting teams that ever got an early spot in the ace house. Their pedalistic work is not only many degrees above good, the

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Season's Greetings

LEW POLLACK

Co-Writer of

"CHARMAINE" "LITTLE MOTHER"
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Season's Greetings

JACK WALDRON

The Billboard

Jack Waldron

Reviewed Thursday evening, September 6, at Keith's 81st Street Theater, New York. Style—Monolog. Setting—In one. Time—Ten minutes.

A good single with a line of wise-cracks that tickle the risibilities. Waldron is good for a continuous ripple of laughter from the time he makes his entrance attired in exaggerated drug-store-cowboy style with flowing balloon trousers until he eases off the stage.

His line of chatter is up to the minute and the gags as a whole of modern vintage. He has a fair singing voice which he fails to use to any noticeable extent, depending almost entirely on conversational quips for the success of his sketch. Waldron is more entertaining than a vast majority of the monologists holding forth in big time and should find little difficulty in reaping worthwhile bookings. J. E. P.

Direction CHARLIE MORRISON

Season's Greetings

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Direction CHAS. MORRISON
Now Interstate Circuit

laurels go also to the routining. They don't warble and they don't chatter. Need anything else be said?

Their opening bit is the choice morsel. It is a drawn-out session of military taps done a la Wooden Soldier style. The "drawn-out" allusion is not deprecating. The bit is lengthy, but never tiring. It gave them a flying start at this show, and this they held on to until the show-stopping finish. The taller lad is on his own in a conglomeration of fast and skillful winging and kneedrops, and his partner jumps in for an even more sensational impression with taps of every description. Their good-by number is fast tapping in duo. They were forced back and overcame a genuine reluctance to proceed in putting over a whopper of a Varsity Drag version in the setting for the next act. They worked in a bare three feet of space, getting at the close another show-stopping hand. E. E. S.

Barr and Davis

Reviewed at Loew's Bedford, Brooklyn. Style—Singing and piano. Setting—In one. Time—Twelve minutes.

Last season Marion Barr was doing a similar but less-appealing act with a Miss Cross. Miss Barr remains at the ivories position. These hefty misses, working in brown-face, put over a warbling routine that's shot full of pep. There's lots of technical merit, too, and for this the chief credit goes to Miriam Davis. They've got lots of personality and this is what sells their stuff. Their black rhinestone-studded gowns are identically fashioned and their opener, *Here Comes the Show Boat* (the pop. version), lands them—and they do the rest.

Miss Davis warbles next in the singer's niche *Way Down South in Heaven* and her partner fills the ensuing spot with a session of blues stuff. They're both out for the closer, a corking interpretation of *Home Again Blues*. Forced back for more, they kept up their easy lead with a comedy number from the Herb Magidson pen. It's a clever one, too. In the deuce spot here they looked too good for the assignment. Provided they stick, there'll be a lot heard from this buxom pair. E. E. S.

Ruth Ford

Reviewed at Keith's Fordham, New York. Style — Character comedienne. Setting—In one. Time—Twelve minutes.

This little girl is clever—no getting away from that. Her cycle of special songs, written by Harry Ruskin and Jack Frost, are of unusual comedy material packed solidly with laughs. She has the ability to sell the numbers in sure-fire fashion, aided greatly by grotesque movements and pleasing pipes.

The routine comprises five characterizations, all going over, when caught to loud laughs and strong applause. She opens with a clever bit on the modern flapper, the incidental melody being catchy. The other interpretations, she announces, are of various people who reside in her tenement. They are a Greenwich Village model, a ritzy girl, Spanish vamp and a little dancer doing her daily dozen. Altho Miss Ford sticks to comedy thruout, she injects into her last number a bit of straight dancing that went over to good returns. She is a good bet for the better of the family houses. S. H.

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The Legitimate Stage

LONDON, Nov. 20.—J. L. Sacks has planned for weeks a revival of *The Lilac Domino*. The company has been ready since November 5. At one time he thought he had secured the Carlton. But George Robey, now in Canada, has arranged to start there on December 20, with his new revue, *In Other Words*. Last week he called up Cochran in New York on the wireless telephone, offering £700 a week for the Pavilion. It is expected that Ernest Truex will go with his new show, *Out Goes She*, to the Criterion. *So Long, Letty*, in which Phyllis Monkman has been touring, is being rewritten before it is restaged in Manchester at Christmas. It has been decided that George Kelly's comedy, *Craig's Wife*, for which Violet Melnotte had been trying to secure a theater, will not now come to London. If *Beau Geste* is waiting for His Majesty's, it will be some time before *Song of the Sea* comes to an end. Rehearsals of this spectacular production are well under way. The part of Buddy, the comic little American in the Foreign Legion, has been given to Donald Stuart.

Last week only saw two first nights, which unfortunately closed, *Luckee Girl*, at the Shaftesbury on Wednesday, was not too well received by the press, but is doing capacity business. The acting of Spencer Trevor was exceedingly good. Pretty Greta Fayne and Clifford Mollison, as the lovers. Anita Elson's delightful dancing and Gene Gerrard's comicalities proved much to the liking of the first-night audience.

The other first night, *The Runaways*, by Eden Philpotts, at the Garrick, was disappointing. The most successful character studies were Eileen Beldon and Colin Keith-Johnston. H. O. Nicholson was excellent and Sam Livesey combated well the stilted writing of his part.

Violet Loraine, making her first appearance in London after seven years' absence at the Vaudeville last night, carried everything before her. She deserved every bit of the applause, for it was her acting that raised *Clara Gibbings* from insignificance. In the play there is hardly a character or a situation that rings true. Violet Loraine's vitality, however, gave life to some very novelettish situations. Her cockney humor is as bright and telling as ever. Ernest Sefton, Vi's brother, came in for his share of the applause. He was admirable in the part of the man servant. Good performances came from Frank Vosper and Muriel Alexander and excellent studies of the Earl and his Countess, in quieter vein, were given by Frederick Culley and Grace Lane.

It has been decided to withdraw Pemberton Billing's *High Treason* Wednesday. Following it Friday, Robert Fenemore will produce *Out of the Sea*, the first play by Don Marquis to be seen in this country.

This week there are two important productions. On Tuesday the new light operatic version of *The Rose and the Ring*, performed for first time in Eastbourne last week, opens at the Apollo. On the same night, *The Shadow* will be presented at the Embassy, with Bert Coote in the chief role. Tuesday also sees the revival of O'Neill's *All God's Chillun's Got Wings* at the Gate Theater.

It is now definitely stated that Arnold Bennett's play, *The Return Journey*, comes off at the end of next week. The opening date of the new production, *The Play's the Thing*, is Tuesday, December 4. Besides Sir Gerald du Maurier, the company includes Ursula Jeans, Edmond Breon, Henry Forbes, Henry Daniell, Lawrence Hanray and Ralph Nairn. Gilbert Miller is presenting the play here in conjunction with Sir Gerald.

A day earlier Nelson Keys appears at Golders Green. He is playing in *Burlesque*, the American piece, by Arthur Hopkins and George Manker Watters, which is being toured until a West End theater is available. The rest of the cast, which is entirely American, includes Roderick Mabe and Claire Luce.

Jack Hulbert and Paul Murray do not intend to withdraw *Clowns in Clover* until the end of January.

The Trial of Mary Dugan must finally end on Saturday, December 1.

I hear that Ralph Reader, who was responsible for the dances in *Virginia*, is to play juvenile lead in *Good News*, and that Ambrose Manning also joins the company. *Good News* leaves the Carlton in a few weeks to make way for George Robey.

The Vaudeville Field

The big noise in the variety world this week is Jackie Coogan. The Palladium is reaping the benefit, for there are heavy bookings to see *The Kid*. His salary is said to be £1,000 a week. He is to top the bill at this popular house for a month. There is plenty of American support in the bill. Roth and Shay, with their parody of acrobatic art, receive a big welcome, and Cecile Cunningham is going stronger than ever with her impersonations of American types. The Trix Sisters, reunited, are here, and other big attractions are Odali Careno, Julian Rose, Neil McKay, Renee Godfrey, and Trubka and the Blackpool "Big Thrill", the animal turn, which holds the spectators breathless.

The Alhambra is offering those sure-fire draws, Layton and Johnstone, and Cantor and Zarrow make their first West End appearance. Their turn, with Cantor's novel feats of strength and Zarrow's amusing interruptions, brought down the house. The latter's acting is extremely funny. Carr Lynn, animal mimic, got the glad hand from the house, as also did the marvelous dancing of Dick and Edith Barstow. Clarkson Rose and Walter Williams, with Marjorie Lotinga, are also playing this house.

At the Coliseum, John Drinkwater's political playlet stays for a second week, as does Hal Swain's band, and Badminton on the stage. Newcomers are Nina Payne, an eccentric highstepper, from the Folies Bergere, and Winifred Lawson. The latter, a leading lady from the D'Oyly Carte principal opera company, is making her first appearance in Variety. Arthur Prince makes a welcome return in a ventriloquial act with his delightful dummy.

Dora Maughan and Walter Fehl are at the Holborn Empire this week. This clever pair are now assured a welcome anywhere in town. Also featuring here are Balliol and Merton, whose dancing continues to make a tremendous sensation; Naughton and Gold, Billy Elliott and the Whirlwinds. In all a very fine program.

The principal novelty at the Victoria Palace is a playlet, *Coincidence*, by Dion Titheradge. It was well received by the audience. Olive Sloane (making her first appearance in London after a successful two years' tour of Australia) and Ronald Sinclair acted with spirit.

The Variety Ball last Thursday was pronounced by all concerned as the best ever. I noticed several international artistes, among whom were Noble Sissle and A. C. Astor. The great success of the Cabaret performance was the dancing of Balliol and Merton.

In *Cabaret 1929*, to be staged at the New Princes next week, Signe Ekman, Arthur Lowrie and Win Garside will be among the performers.

Roseray and Capella arrived at the week-end from your side, and are to appear shortly at the Piccadilly Hotel.

BERLIN

By O. M. SEIBT

183 Uhland Str., Charlottenburg

The Billboard on sale at the Adlon Hotel and at Glende's Newsstand, 181 Friedrich Str., one block from Wintergarten.

BERLIN, Nov. 19.—The German government may acquire a large number of shares of Emelka, second largest movie picture concern in the country, in an effort to fight UFA's monopoly, known to be ultra-nationalistic in tendencies under Hugenberg's control.

Enoch Light with his American jazz orchestra is here at the Universum together in the same bill with Glen Ellyn, American dancer.

The Runaway Four have been signed by the Universum for two weeks following their Wintergarten date. They will sail home late in December.

Sylvia Clark and Bobbie Kuhn were here on a visit from London; they left yesterday for New York.

Leo Kronau is out of the Vaterland, Berlin's largest amusement house on Potsdamer Platz, which was rebuilt recently after investing nearly $25,000,000. The Vaterland houses eight different cabarets and dance floors, besides the huge cafe in the basement and a UFA picture house.

The Four Ortons have accepted the Apollo, Nuremberg, for second half of December, preceding the Wintergarten for the month of January. They hold the feature position at the Hansa Hamburg currently.

Leo Spielmann left for New York yesterday from Hamburg after touring Germany and other parts of the continent in search of novelty acts.

Circus Sarrasani will be the third circus to visit Berlin this season, opening next month on Kaiserdamm.

The 16 Alfred Jackson Girls, decidedly the fastest girl dancers in Europe, are registering big at the Scala and have been signed by Manager Marx for a continued run at the Scala until next April, which constitutes a record.

Marque and Marquette sailed home a few days ago under contract to the Club Madrid in Philadelphia after playing the Jungmuehle in Duesseldorf, where they scored heavily. They return to Europe next March to play a number of return dates and other first-rate engagements.

Power's Elephants are drawing capacity audiences at the Palais d'Ete in Brussels, according to reports received by the writer from the Belgian capital.

Betty Rand, the Texas movie actress, arrived from Paris and is considering offers from the German film companies.

Hamm Brothers, cowboy musicians, are here on their first German date, appearing at the Titania.

Berlin, the only city with three permanent grand opera houses, is planning to have what amounts to a fourth opera stage. A Young Opera Stage will shortly be opened, giving young and talented soloists a chance and at the same time performing operas that have never been heard by Berlin, stimulating young musicians and authors thru prices.

Artistes Can Play Publix Year 'Round, Due to Repeats

NEW YORK, Dec. 3.—Repeats on the Publix Time even before a year has passed, as against the customary unwillingness of vaudeville circuits to replay acts until two years have elapsed, makes it possible for the artiste to continue on Publix as long as he pleases.

The circuit is rebooking acts in many cases the minute they finish with units, and in some instances sign up artistes before they have wound up with their road tour.

Acts which Publix discovers in reports from its houses are doing well are very often re-engaged, if the act is willing to go out again, and despite frequent complaints that playing in picture houses is a tough racket, there are scores of attractions that are apparently willing to go out with a second or third unit.

Since Publix came into existence with presentation bills, acts too numerous to mention have found it a good meal ticket for the entire year.

The fact that Publix supplies all scenery and costumes, pays all railroad fares and handles the baggage, makes the tour more than worth while, altho four and five shows a day are essential. The average artiste has forgotten that two-a-day vaudeville ever existed and under present conditions and policies is compelled in vaudeville anyway to do three and four shows a day. In actual performing time the current vaudeville policies for the majority of the theaters still using variety bills demand more than the picture houses, where many an artiste's running time in units is cut down to a minimum.

Publix does not fear the frequent repeats of acts, because they appear in different units with different backgrounds and in practically all cases with different material, with the result the Publix act is practically analogous to the picture star or the stock actor.

The most recent rebookings for Publix units are the signing of the Cheer Leaders and Louella Lee. Both acts were with the unit, *Rah, Rah, Rah*, which has just closed a tour of the Publix houses. They are re-engaged for a new Frank Cambria unit, scheduled to open December 14.

N. J. Theater Owners Make Known Attitude

NEW YORK, Dec. 1.—The attitude of the Motion Picture Theater Owners of New Jersey toward the Motion Picture Theater Owners of America, the national organization, is no longer in doubt.

At a meeting of the board of directors, the following resolution was adopted and announced this week:

The M. P. T. O. of N. J. is an independent organization and has no affiliation with any national organization, but it, hereby, declares that it will co-operate with any independent motion picture organization on any project for the welfare of the independent exhibitor. Furthermore, no individual has been authorized by the M. P. T. O. of N. J. to represent it in any national organization."

Sidney E. Samuelson, chairman, announced the resolution in the absence of Joseph M. Seider, president.

Wisconsin Movie Owners To Join Allied Group

MILWAUKEE, Dec. 1.—It is reported from reliable sources that the Wisconsin M. P. T. O. Association is ready to join the new Allied States Organization as soon as definite plans are announced. Steve Bauer, president, and Henry Staub, business manager, this week called a special meeting to discuss the question.

Fitzer Gets N. Y. State Rights To "Broadway After Midnight"

BUFFALO, Dec. 1.—Morris Fitzer has secured the State rights to the film, *Broadway After Midnight*, which is synchronized with the Talkaphone, a new device in talkie mechanism. Mr. Fitzer is now booking for the film and expects to give the first presentation within a week. An audition was given at the Kenmore Theater, and was passed upon as being successful.

Fay Probably Will Stay

NEW YORK, Dec. 3.—Frank Fay, who opened at the Paramount this week as stage band leader and conductor of ceremonies, will probably stay longer than the six weeks he was originally contracted for at this house.

Publix has an option on Fay's services at the expiration of the six weeks.

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CLEANLINESS, POLITENESS AND COURTESY "OUR MOTTO".
EXPENSE IS NEVER SPARED FOR YOUR COMFORTS AND PLEASURES.
Singles $10
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Pictures — Presentations

Conducted by ROY CHARTIER—Communications to 1560 Broadway, New York

Paramount To Produce Plays And Then Do Them as Talkies

Now Working Out Details—Frohmans Would Sponsor and Original Casts Would Do Pictures for Paramount — Big Film Stars Might Appear in Some

NEW YORK, Dec. 3.—Paramount, in association with Charles Frohman, Inc., which it controls, is planning to produce a large number of plays on Broadway in the future, which will be made into talkies after completion, with original members of the play casts taking parts in the film talkified versions.

Executives are working out the details for a gigantic play production schedule to provide Paramount with this source for material. The Frohman Company and Gilbert Miller, who is associated with it but now and then produces a play independently, will sponsor the plays to be bought.

Immediately after the plays have finished their runs or before, if desirable, the entire cast can be taken out to the Astoria, L. I., studio and the play done before the camera and "mikes" as a talkie.

Entrance of Paramount into the legit, thru the Frohman organization will provide it with a highly satisfactory means of developing talent for the talking pictures it will produce. Besides the regular legit. stars who will quite likely find their way to popularity thru the talkies, it is planned by Paramount, according to report, to engage some of its picture stars for leading roles in the plays.

This will give the film players actual experience in the legit., and thru their names, it is believed, will bring profits for the plays in which they appear.

The engagement of Clara Bow, for instance, in a new play for Broadway will doubtless react favorably at the box office during the run of the play, even tho the material may not be up to average.

Sonora-Bristolphone Ordered by 15 Houses

NEW YORK, Dec. 3.—Fifteen prominent theater chains thruout the country have ordered the installation of Sonora-Bristolphone in their houses, according to Charles R. Rogers, general manager of the sound company.

The following chains were announced by Rogers as having ordered the installation of his company's device: Finkelstein & Ruben, Kunsky Theaters Corporation, Midland Theaters Company of Ohio, Northwest Theater Circuit, W. S. Butterfield Theaters, Inc.; Strand Corporation of Wisconsin, E. M. Loew Theaters, Inc.; Delta Amusement Enterprises, Consolidated Amusement Enterprises of New York, Strand Amusement Company of Iowa, L. K. Brin Enterprises and Ventner Amusement Enterprises.

55th St. "Artie" Finally Out of Red

NEW YORK, Dec. 3.—The 55th Street Playhouse, one of the first of the so-called "arties" in New York, given to the showing of foreign product, novel productions and occasionally revivals, has finally been pulled out of the "red," it is understood.

Joseph R. Fleisler, managing director of the "artie," states the house is now rather comfortably in the "blue" and is increasing its patronage weekly, indicating that the little theater of the cinema may need extra seats to accommodate the swelling business.

The 55th Street has opposition only two blocks distant from the Little Carnegie Playhouse, which Michael Mindlin, former operator of the 55th Street, opened a few weeks ago, but believes there is sufficient demand for "artie" programs to guard either against the evils of overseating.

Using Disks Once Only for "Fool"

NEW YORK, Dec. 3.—Warners aren't taking any chances on *The Singing Fool* at the Winter Garden, where a $3 top prevails.

A complete new set of disks are used for every performance of the Al Jolson special to guard against any possible imperfections in the recording, caused by the first running of the disks.

Chain heads and exhibitors from out of town are seeing the picture at the Winter Garden, and it is advisable that the performance they view is as near perfect as possible from the Warner point of view.

Tim McCoy Out As M-G-M Star?

NEW YORK, Dec. 3.—It is problematical as to just whether or not Metro-Goldwyn-Mayer will retain Tim McCoy as a Western star. McCoy has just completed the last of six pictures under his present contract and will leave in a few weeks for a trip abroad. As far as is known McCoy has not been tendered a new contract, altho it is possible that he may be retained.

During the past few months there has been a gradual dropping of Western stars by various producing companies. Fox started it with the departure of Tom Mix, now with FBO. Other companies are known to be decidedly apathetic in the matter of producing the "horse operas" that at one time were big moneymakers.

According to the best available information obtainable from M-G-M, the McCoy Westerns have proven rather satisfactory pay-dirt at the box office. His pictures get a fairly favorable release and hit a little better class of theaters than many of the other Western stars.

In certain quarters it is thought likely that with the present sound wave, M-G-M would prefer to drop McCoy and Western production in favor of straightaway dramas and comedies.

Goldwyn Thumbs Down On Part-Talk Films

NEW YORK, Dec. 3.—Samuel Goldwyn has ideas of his own on the question of sound production which differ considerably from those of his contemporaries in the motion picture production field. Goldwyn has pointed thumbs down on part talkie-part silent pictures. In accordance with this attitude Ronald Colman will not use his voice in *The Rescue* as originally planned. Instead his first talking picture will be a 100 per cent dialog offering, *Bulldog Drummond*.

The Rescue will now be released simply with synchronization and sound effects, while *Bulldog Drummond* will provide the star with his first talking part.

CORNELIUS KEEFE, a comer in pictures, who will probably go abroad to appear in productions for Universal. Keefe made a distinct impression on the Universal powers that be in "The Cohens and Kellys in Atlantic City".

Gilbert To Do Own for Pathe

NEW YORK, Dec. 3.—Under the deal with Pathe, John Gilbert is to produce his own pictures, forming his own company, as he planned doing for United Artists when negotiations to become one of its producer-stars were entered into.

The M-G-M star put his signature to a contract with Pathe because he got a better deal than he could get with United Artists, it is understood on good authority.

With but one more picture to do for M-G-M, the *Big Parade* hero will start operations in behalf of Pathe shortly after the first of the year.

Pathe looks to Gilbert to help put it up among the few and chosen leaders in the field. It considers the star as still the most popular among the women folks.

Paramount Trying Out 2 Directors on Talkie

NEW YORK, Dec. 3.—Paramount is already set to try the plan of using two directors for a talkie—one to handle the screen end, the other the dialog. Recently Monta Bell, in charge at Astoria, decided that talkies in the future would probably be made this way.

Louis Gasnier, veteran director of the screen, and Edwin Knopf, well-known stage director, will merge their respective talents in making the 100 per cent talkie, tentatively titled *The Genius*, an original by William N. Robson.

Knopf was with the Theater Guild and David Belasco. He is a brother of the publisher, Alfred A. Knopf, and recently produced the play, *The Big Pond*.

Publix Unit Schedule Only 3 Weeks Ahead Now

NEW YORK, Dec. 3.—The Publix unit schedule is but three weeks ahead now as compared with the usual two months' lineup in advance.

Scheduled are *The Perfect Girl* (Boris Petroff show), for December 7; an untitled Paul Oscard show, December 14, and an untitled Frank Cambria unit, December 21, all opening at the Olympia, New Haven.

Fox To Make Shorts East

Only Half Dozen Have Been Done in New York Thus Far

NEW YORK, Dec. 3.—Fox is planning to produce the majority, possibly later all, of their sound shorts in the East, leaving Movietone City on the West Coast to the production of the gigantic program of feature pictures which the company has scheduled.

Thus far, practically everything has been done in Hollywood, including shorts, of which a goodly number has already been released on the sound market. It is understood Fox has a good supply of material on hand and is in a position to service houses with fresh subjects under any policy desired. Some acts that were canned more than a year ago have not yet been played in an appreciable number of theaters, and, therefore, are available to theaters being equipped for sound product.

The Fox studio, at 10th avenue and 55th street, is one of the finest in the East. Scoring of pictures, including some for outside companies, has been done in the plant during the past few months. M-G-M used it before the Cosmopolitan was ready, and Universal did its scoring of *Uncle Tom* and *The Man Who Laughs* there a few months ago.

But for the canning of acts, it has been utilized very little. Among the very few shorts made at the Eastern plant were the two Bob Benchley and three Lionel Atwill acts. The third Atwill short, *The Knife*, has just been completed here and will be released shortly.

Three Movietone Newsreels Weekly

NEW YORK, Dec. 1.—Starting today, Fox is releasing three Movietone Newsreels a week. This number is to be gradually increased to seven, when it will be a daily feature.

Under the new plans the talking newsreels will be operated more or less on a daily newspaper basis. They will be cut and edited each morning by 3 o'clock and ready to be sent out to exhibitors.

Where there are competing houses in the same vicinity, both using Movietone Newsreels, the character of the reels will be distinctly different and will not contain repetitious news items.

New Warner Program Begins This Winter

NEW YORK, Dec. 3.—H. M. Warner, president of Warner Bros., has returned from the West Coast with the announcement that the 1929-'30 production program will get under way immediately after the first of the year and will be of a magnitude far beyond anything ever attempted in the history of the company.

"By January," declared Warner, "our new sound-proof stages with their attendant buildings, which are the largest in Hollywood, will be completed, and with this addition to our extensive Vitaphone equipment already in operation we will begin our greatest year.

"Rumors that the studio will close for several months are utterly false. We will bring our present schedule to a conclusion by December 12 and will then give our players and directors a four weeks' vacation, after which they will return for their work on the 1929-'30 output."

Kennedy and Derr Reported as Future Pathe Heads

Schnitzer To Head FBO for Sarnoff, Titular Chief

NEW YORK, Dec. 3.—Joseph P. Kennedy is to be the guiding head of Pathe, with E. B. Derr, his close friend, chief lieutenant, according to inside reports. Announcement of plans is expected to be made within three weeks, by which time the banker-showman and Derr return from the West Coast to make future headquarters at Pathe in West 45th street.

Coincident with the introduction of Kennedy and Derr into the Pathe company as official bosses, it is probable an immediate reorganization of the producer-distributor will be made, with changes likely to be made.

With Kennedy and Derr giving FBO the air, this company, which Kennedy has nurtured for three years, will be placed in the hands of Joseph I. Schnitzer, now vice-president, it is understood.

FBO is included in the holding company of Radio-Keith-Orpheum in the deal by which David Sarnoff and associates gained control of it and Keith-Albee-Orpheum. From sources close to developments, it is said Sarnoff will be the titular head of FBO, with Schnitzer becoming general manager and the big boss of the company under Sarnoff's direction.

When Kennedy and Derr take important chairs in the Pathe office, it is regarded as almost certain that the situation will result in considerable readjustment in both Pathe and FBO.

Whether William Le Baron will continue with FBO under the Sarnoff-Schnitzer direction is a question giving insiders some thought. Le Baron has been east for some time "talking over production plans", according to press notices.

Over in Pathe, it is reported Colvin W. Brown, executive vice-president, may take over the duties of sales manager, the post now held by Phil Reisman.

Brown was with Kennedy in FBO before being chosen as executive vice-president of Pathe during Kennedy's regime as adviser to the company.

Report Stockholders May Kill Warner Deal

NEW YORK, Dec. 3.—A report emanating from Wall street stirs the possibility that when stockholders of Warner Bros. meet tomorrow to approve the company's acquisition of Stanley Company stock by which it will also acquire First National such ratification may not be given.

The report indicates that some of the largest stockholders believe the combine would be of no benefit to Warner Bros. at least under the present terms of exchange of stock, which are 100 shares of Warners to be exchanged for 80 shares of Warner convertible preferred, eight shares of common and $1.150 in cash.

Pantzer Quits Colony

NEW YORK, Dec. 3.—George Pantzer has resigned as production manager at the Colony to give his entire time to his own interests, which are confined mainly to the booking of presentation acts in picture houses.

U. A. Pictures To Entertain Hoover

NEW YORK, Dec. 3.—Six late United Artists pictures are among those prints selected to entertain Herbert Hoover, President-elect, aboard the S.S. Maryland on his current tour of Central America. The arrangements were made between Joseph M. Schenck, president of United Artists, and Admiral Robinson of the Maryland.

The six pictures are *The Woman Disputed*, with Norma Talmadge; *Tempest*, with John Barrymore; *Revenge*, with Dolores Del Rio; *The Battle of the Sexes*, with Phyllis Haver; *Two Lovers*, with Ronald Colman and Vilma Banky, and *Steamboat Bill*, with Buster Keaton.

CARL LAEMMLE, president of Universal Pictures Corporation and known thruout the world as one of the most progressive pioneers of the film industry.

Orders By-Line For Photophone

In Future All Pictures With Process Must Give Credit to System

NEW YORK, Dec. 3.—In the future RCA Photophone will demand the use of a by-line in the credits of all pictures made with its process. The by-line is to read *Synchronized by RCA Photophone*.

Thus far only FBO, Pathe and Tiffany-Stahl have produced any features in sound with Photophone. Educational is in the market with one short, *The Lion's Roar*, produced by Mack Sennett.

The Photophone demand is the opposite of Vitaphone, which does not permit anyone to mention in any way—in picture, billing or advertising—the name of Vitaphone. Warner Bros. have the sole right to the use of the name, even tho competitive companies may make pictures by the process.

Dozen Foster Troupes

NEW YORK, Dec. 3.—A dozen Allen K. Foster dance troupes are working in picture houses, said to be a record for the girl units of any one dancing studio. Foster's troupes are all booked in the field by Jerry Cargill. A new troupe opens in New Haven for a Publix tour next week.

Publix Penalties For Rule Violators

NEW YORK, Dec. 3.—Publix has decided on drastic penalties for those who would violate its rules.

One notice posted at the entrance to the production department, where units are ground out, is for the curious visitor. It reads:

No visitors allowed! Permits to visit performers must be secured from the manager's office. Those disregarding this notice will be liable to arrest and prosecution.

PUBLIX THEATERS CORP.,
Sam Katz, President.

Another notice, also nicely framed and in a conspicuous place, is meant for the Publix boys and girls themselves.

It is:

Only employees or persons on business for the production and music departments permitted on this floor. Employees of other departments caught loitering will be immediately dismissed.

For a time people were running back and forth thru the production department until it looked like a railroad station.

English Film Comedian For Two-Reeler Talkies

NEW YORK, Dec. 3.—Al Joy, English film comedian, has just signed a three-year contract with Leonard W. Horton, president of Arlington Pictures, Inc., to be starred in a series of two-reel talking comedies. These are to be released thru the Capital Film Exchange.

The first three pictures will be made in the East and then production will be transferred to the West Coast for the remainder. Bernard Gorcey, who appeared in both the stage and screen version of *Abie's Irish Rose*, has also been engaged to support Joy in the entire series. RCA Photophone will be used in making the sound sequences, according to present plans.

Deal Pending Between Gold-Hawk and Gaumont

NEW YORK, Dec. 3.—A deal is now pending between the Gaumont Company, Ltd., and Gold-Hawk Pictures, with headquarters in New York, for the distribution in this country by the latter organization of Gaumont product. The Gaumont interests have now gone in for talkie production, which they intend to carry on on a lavish scale, according to Charles Jawitz, general manager of Gold-Hawk, who recently returned from a several weeks' visit in Europe.

H. M. WARNER, president of Warner Bros.' Pictures, Inc., and Vitaphone Corporation, now making big history in the talking picture field.

Warners-F. N. Same Gen. Mgr.

Sam Morris Is Slated for Executive Post in Direction of Both Companies

NEW YORK, Dec. 3.—Sam Morris, Warner Bros. executive, is slated to be general manager of both Warners and First National, according to reports.

As such he will have executive direction of both companies, overseeing the operation of departments in each, altho the companies themselves remain separate and distinct.

Morris is one of the most capable executives in the industry and is well thought of by his associates and friends.

Anderson Staying?

NEW YORK, Dec. 3.—John Murray Anderson is staying with Publix, from indications. Authoritative reports were that the producer's unit, *Stars*, would mark his last with the Sam Katz organization under his contract and that he would not renew this year, altho Katz wanted him to.

However, Anderson is doing another show, *The Magic Rug*, which is scheduled to open Friday at the Olympia, New Haven, with Burns and Kissen, Emilie and Romaine, Elroy and Cooper, Ross McClain and a troupe of Foster Girls in the cast.

Promotes Milt Silver To Rothstein's Post

NEW YORK, Dec. 3.—The well-known and lauded Carl Laemmle policy of promoting men in his organization when there are vacancies, has landed for Milton Silver the post of advertising manager for Universal. He succeeds Nat. G. Rothstein, high-pressure head of this department, who resigned to return to California, where he has a Beverly Hills home. Rothstein has plans to enter the production field on the West Coast, according to reports.

Silver has been assistant advertising manager for Universal for two and a half years. He was elevated from copy writer in 1926 when Robert E. Welch took over U.'s advertising department.

As advertising manager, Silver also will have supervision over Universal's exploitation department.

U. Employees Form Club

NEW YORK, Dec. 3.—Universal home office employees have organized a new social body to be known as the Universal Club. Its membership embraces the office personnel from officials down to office boys and has as its president M. J. Etchingham. A number of entertainments and other activities are planned for the winter.

Universal Sold on Dialog; None in Future Just Sound

NEW YORK, Dec. 3.—With the exception of *Show Boat*, *The Last Warning* and *The Charlatan*, yet to be released, all of the Universal sound pictures in the future are to have dialog sequences or be 100 per cent talkies.

Uncle Tom's Cabin, *The Man Who Laughs* and *Man, Woman and Wife*, are the only other pictures on the U. sound program that do not have dialog. All of these, however, have been released.

Sold entirely on the value of dialog, Carl Laemmle has decided on the expenditure of a fortune for the making of pictures with talk and is buying up as many plays and stories lending themselves to talkie production as he can get. Coincidentally, Universal is scouring the speaking stage field for whatever worthwhile talent it can get in an effort to be assured of quality talking pictures for the future.

Broadway will be an all-talkie and U. is signing up for the cast only those who have good talking and singing voices. Two members from the cast of the play have been signed for the same roles in the picture, and it is understood Laemmle will use talent from original play casts wherever possible and advisable.

The 100 per cent talking pictures scheduled are *The Minstrel Man*, with Eddie Leonard; *King of Jazz*, starring Paul Whiteman; *The Shannons of Broadway*, starring Mr. and Mrs. James Gleason; *The Bargain in the Kremlin*, starring Joseph Schildkraut; *The Climax*, with Jean Hersholt; the Pat Rooney productions, *Flaming Daughters*, *The Luxury Husbands*, *The Braggart* and Dickens' *A Christmas Carol*.

Dialog will be introduced into the following productions and some of them, as they develop, may be made all-talkies: *Erik the Great*, with Conrad Veidt and Mary Philbin; *Give and Take*, with George Sidney and Jean Hersholt; *The Shakedown*, with James Murray and Barbara Kent; *The Cohens and Kellys in Atlantic City*, with George Sidney, Vera Gordon, Kate Price and Mack Swain; *Port of Dreams*, with Mary Philbin; Reginald Denny in *His Lucky Day*, *Red Hot Speed* and *Clear the Decks*; Glenn Tryon, in *It Can Be Done*; Laura La Plante, in *The Haunted Lady*, *That Blonde* and *Dangerous Dimples*, and *The Girl on the Barge*, with Jean Hersholt.

Pictures — Presentations

Conducted by ROY CHARTIER—Communications to 1564 Broadway, New York

Paramount To Produce Plays And Then Do Them as Talkies

New Working Out Details—Frohman Would Sponsor and Original Casts Would Do Pictures for Paramount — Big Film Stars Might Appear in Some

NEW YORK, Dec. 3—Paramount, in association with Charles Frohman, Inc., which it controls, is planning to produce a large number of plays on Broadway in the future, which will be made into talkies after completion, with original casts, including of the best name talent in the film talkies periods.

Executives are working out the details for a practical but production schedule to permit Paramount, with the assistance of Frohman, to get the material. The Frohman Company and Gilbert Miller, that is associated with it, for the use and that producing a part immediately will mean the parts to be played.

Immediately after the plays have finished their run in series of performances, the stage that will be taken out to the Astoria, L. I., studio and the part made before the camera and "talked" as a talkie.

Because of Paramount and the fact that the President representative will be able to bring a select aggregation talent of outstanding talent for the talking pictures in will produce. Besides the regular talent, there will be some talent that there are in popularity here the talkies. It is claimed by Paramount officials to report, to enable some of the pictures made for another time in the talkies.

This will give the film talent actual experience in the talkies, and that talent, it is believed, will bring profits for the talent in which they appear.

The management of Tony Sarg, for instance, is a new part for Broadway and contains what Paramount at the box office during the run of the play, and the material that can be put to average.

Sunny-Brightstone Ordered by 15 Houses

NEW YORK, Dec. 3—Fifteen independent theater chains throughout the country have ordered the installation of Sunny-Brightstone in their houses, according to Charles E. Bogan, general manager of the sound company.

The following chains have contracted for Sunny-Brightstone with the installation of the company's series: Fitzgerald & Rubin, Empire Theaters Corporation, Michael Theaters Company of Ohio, Northern Theater Circuit, V. S. Burnette Theaters, Inc., Strand Corporation of Wisconsin, I. M. Love Theaters, Inc., Delta Amusement Enterprises, Consolidated Amusement Enterprises of New York, Senior Amusement Company of Iowa, L. E. Bird Enterprises and Venner Amusement Enterprises.

55th St. "Artie" Finally Out of Red

NEW YORK, Dec. 3—The 55th Street Playhouse, one of the first of the smaller "arties" to feel the pinch, given to the showing of foreign product, home productions and occasionally revivals, has finally been pulled out of the "red," it is understood.

Joseph H. Flesser, managing director of the "artie," claims the house is now rather comfortable in the "black" and is confident its patronage would indicate that the little theater of the eighties has held every which is accommodate the swelling business.

The 55th Street has opposition only two blocks distant from the Little Carnegie Playhouse, which Michael Mindlin, former operator of the 55th Street, opened a few weeks ago, but believe there is sufficient demand for "artie" programs to guard either against the evils of overseating.

Using Disks Once Only for "Fool"

NEW YORK, Dec. 3—Warners aren't taking any chances on The Singing Fool at the Winter Garden, where it is now playing.

A complete new set of disks are used for every performance of the at Joseph Schenck to prevent against any possible imperfections in the recording caused by the first running of the disks.

Chain heads and exhibitors from out of town are seeing the picture at the Winter Garden, and it is estimated that the performance that they see is as near perfect as possible from the Warner point of view.

Tim McCoy Out As M-G-M Star?

NEW YORK, Dec. 3—It is problematical as to just whether or not Metro-Goldwyn-Mayer will retain Tim McCoy as a Western star. McCoy has just completed the last of his pictures under his present contract and will leave it a few weeks for a rest period. As far as is known McCoy has not been renewed a new contract, which it is possible that he may be retained.

During the past few months there has been a gradual dropping of Western stars by various producing companies. For market is with the departure of Tom Mix now with FBO. Other companies are known to be decidedly apathetic in the matter of producing the "horse opera" that at one time were big moneymakers.

According to the best available information obtainable from M-G-M, the McCoy Western have proved rather disappointing box-office at the box office. His pictures get a fairly favorable release and are a little better than of theaters that most of the other Western stars.

In certain quarters it is thought likely that with the present status, M-G-M would prefer to give McCoy and Western production in favor of straight-west drama and comedies.

Goldwyn Thumbs Down On Part-Talk Films

NEW YORK, Dec. 3—Samuel Goldwyn has done away with the talk of the talkies of sound productions which differ considerably from those of the sound-production in the talkies feature production field. Goldwyn has holding thumbs down on part talkies—part silent pictures. In accordance with this attitude Ronald Colman will not use the voice in The Rescue as originally planned. Instead his first talking picture will be a 100 per cent talking offering, Publix Dramatic.

The Rescue will now be released silently with synchronization and sound effects, while Publix Dramatic will provide the star with his first talking part.

CHEVALIER REEVE, a comer in pictures, who will probably be signed to career in productions. He is normal. Reeve made a distinct impression in the Columbia production of a "The Cohens and Kelly in Atlantic City."

Gilbert To Do Own for Pathe

NEW YORK, Dec. 3—Now the deal with Pathe, John Gilbert is to produce his own pictures, starting in his own company as an independent unit for United Artists when negotiations to renew one of the producer-star were entered into.

The M-G-M star has the option to a contract with Pathe because he can a better one that he could get with United Artists, it is understood on the outskirts.

With one one more picture to go for M-G-M the Big Parade hero will start operations in behalf of Pathe shortly after the first of the year.

Pathe gives to Gilbert to help put it at among the few and chosen leaders in the field. It considers the star as will the most popular among the women fans.

Paramount Trying Out 2 Directors on Talkie

NEW YORK, Dec. 3—Paramount is already set to try the plan of using two directors for a talkie—one to handle the actors and the other the mixing. Benjamin Glazer, Inc., in charge at Astoria, believes that talkies in the future would probably be made this way.

Louis Gasnier, veteran director of the screen, and Erwin Knoll, well-known stage director, will merge their respective talents in making the 100 per cent talkie, sensational crime, The Gender, an original by William K. Howard.

Knoll was with the Theater Guild and David Belasco. He is a brother of the publicist Alfred A. Knoll and recently produced the play, The Big Fight.

Publix Unit Schedule Only 3 Weeks Ahead Now

NEW YORK, Dec. 3—The Publix unit schedule is for three weeks ahead now as compared with the usual two months ahead in advance.

Scheduled are The Rogues Girl, Boris Petroff show, for December 7, an all-star Paul Ostrey show December 14, and an unnamed Frank Cambria unit, December 21, all opening at the Olympia, New Haven.

Fox To Make Shorts East

Only Half Dozen Have Been Done in New York Thus Far

NEW YORK, Dec. 3—For a number of years the Fox Film company and all of their shorts in the East, having Movietone City on the West Coast in the production of the Fox program of feature pictures which the company has scheduled.

This for practically everything has been done in Hollywood, including shorts, of which a goodly number have already been released on the screen. It is understood that has a good supply of material on hand and is in a position to make shorts with Fox Movietone sound and talking device. Some who that have talked have that a real age have not been placed in an appreciable number of theaters, and Darwin are anxious to conduct tests equipment for sound product.

The Fox shorts, all talk, sound and talk, appear in one of the films in the East. Showing of pictures, including shorts, in the Movietone theater, the last time in the Fox theater during the last few months. M-G-M and a better the Movietone was ready and Darwin is a company of Fox Film and The Star Will Laugh that a Fox shorts will.

But for the making of shorts in the East, Darwin has done. Among the last few shorts made at the Fox Film were the two Bob Benchley and Oliver Hardy shorts. The third is a will short, The Know, the last shorts made and will be released shortly.

Three Movietone Newsreels Weekly

NEW YORK, Dec. 3—Starting next Fox is releasing three Movietone Newsreels a week. The number is to be gradually increased to seven, when it will be a daily feature.

Under the new plan the talking newsreels will be operated many of one to a daily newsreel basis. They will be on the edited each morning by 3 o'clock and ready to be sent out to exhibitors.

Where there are competing houses in the same vicinity both using Movietone Newsreels, the character of the reels will be sufficiently different and will not contain repetitious news items.

New Warner Program Begins This Winter

NEW YORK, Dec. 3—S. M. Warner, president of Warner Bros., has returned from the West Coast with the announcement that the 1929-30 production program will get under way immediately after the first of the year and will be of a magnitude far beyond anything ever attempted in the history of the company.

"By January," declared Warner, "the new sound-proof stages with their elevated buildings, which are the latest in Hollywood, will be completed, and with this addition to our extensive Vitaphone equipment already in operation we will begin our greatest year.

"Rumors that the studio will close for several months are utterly false. We will bring our present schedule to a conclusion in December 12 and will then give our players and directors a five weeks vacation, after which they will return for their work on the 1929-30 output."

Kennedy and Derr Reported as Future Pathe Heads

Schnitzer To Head FBO for Sarnoff, Titular Chief

NEW YORK, Dec. 3.—Joseph P. Kennedy is to be the guiding head of Pathe, with E. B. Derr, his close friend, chief lieutenant, according to inside reports. Announcement of plans is expected to be made within three weeks, by which time the banker-showman and Derr return from the West Coast to make future headquarters at Pathe in West 45th street.

Coincident with the introduction of Kennedy and Derr into the Pathe company as official bosses, it is probable an immediate reorganization of the producer-distributor will be made, with changes likely to be made.

With Kennedy and Derr giving FBO the air, this company, which Kennedy has nurtured for three years, will be placed in the hands of Joseph I. Schnitzer, now vice-president, it is understood.

FBO is included in the holding company of Radio-Keith-Orpheum in the deal by which David Sarnoff and associates gained control of it and Keith-Albee-Orpheum. From sources close to developments, it is said Sarnoff will be the titular head of FBO, with Schnitzer becoming general manager and the big boss of the company under Sarnoff's direction.

When Kennedy and Derr take important chairs in the Pathe office, it is regarded as almost certain that the situation will result in considerable readjustment in both Pathe and FBO.

Whether William Le Baron will continue with FBO under the Sarnoff-Schnitzer direction is a question giving insiders some thought. Le Baron has been east for some time "talking over production plans", according to press notices.

Over in Pathe, it is reported Colvin W. Brown, executive vice-president, may take over the duties of sales manager, the post now held by Phil Reisman.

Brown was with Kennedy in FBO before being chosen as executive vice-president of Pathe during Kennedy's regime as adviser to the company.

Report Stockholders May Kill Warner Deal

NEW YORK, Dec. 3.—A report emanating from Wall street stirs the possibility that when stockholders of Warner Bros. meet tomorrow to approve the company's acquisition of Stanley Company stock by which it will also acquire First National such ratification may not be given.

The report indicates that some of the largest stockholders believe the combine would be of no benefit to Warner Bros., at least under the present terms of exchange of stock, which are 100 shares of Warners to be exchanged for 80 shares of Warner convertible preferred, eight shares of common and $1,150 in cash.

Pantzer Quits Colony

NEW YORK, Dec. 3.—George Pantzer has resigned as production manager at the Colony to give his entire time to his own interests, which are confined mainly to the booking of presentation acts in picture houses.

U. A. Pictures To Entertain Hoover

NEW YORK, Dec. 3.—Six late United Artists pictures are among those prints selected to entertain Herbert Hoover, President-elect, aboard the SS. Maryland on his current tour of Central America. The arrangements were made between Joseph M. Schenck, president of United Artists, and Admiral Robinson of the Maryland.

The six pictures are *The Woman Disputed*, with Norma Talmadge; *Tempest*, with John Barrymore; *Revenge*, with Dolores Del Rio; *The Battle of the Sexes*, with Phyllis Haver; *Two Lovers*, with Ronald Colman and Vilma Banky, and *Steamboat Bill*, with Buster Keaton.

CARL LAEMMLE, president of Universal Pictures Corporation and known thruout the world as one of the most progressive pioneers of the film industry.

Orders By-Line For Photophone

In Future All Pictures With Process Must Give Credit to System

NEW YORK, Dec. 3.—In the future RCA Photophone will demand the use of a by-line in the credits of all pictures made with its process. The by-line is to read *Synchronized by RCA Photophone*.

Thus far only FBO, Pathe and Tiffany-Stahl have produced any features in sound with Photophone. Educational is in the market with one short, *The Lion's Roar*, produced by Mack Sennett.

The Photophone demand is the opposite of Vitaphone, which does not permit anyone to mention in any way—in picture, billing or advertising—the name of Vitaphone. Warner Bros. have the sole right to the use of the name, even the competitive companies may make pictures by the process.

Dozen Foster Troupes

NEW YORK, Dec. 3.—A dozen Allen K. Foster dance troupes are working in picture houses, said to be a record for the girl units of any one dancing studio. Foster's troupes are all booked in the field by Jerry Cargill. A new troupe opens in New Haven for a Publix tour next week.

Publix Penalties For Rule Violators

NEW YORK, Dec. 3.—Publix has decided on drastic penalties for those who would violate its rules.

One notice posted at the entrance to the production department, where units are ground out, is for the curious visitor. It reads:

No visitors allowed! Permits to visit performers must be secured from the manager's office. Those disregarding this notice will be liable to arrest and prosecution.

PUBLIX THEATERS CORP.,
Sam Katz, President.

Another notice, also nicely framed and in a conspicuous place, is meant for the Publix boys and girls themselves.

It is:

Only employees or persons on business for the production and music departments permitted on this floor. Employees of other departments caught loitering will be immediately dismissed.

For a time people were running back and forth thru the production department until it looked like a railroad station.

English Film Comedian For Two-Reeler Talkies

NEW YORK, Dec. 3.—Al Joy, English film comedian, has just signed a three-year contract with Leonard W. Horton, president of Arlington Pictures, Inc., to be starred in a series of two-reel talking comedies. These are to be released thru the Capital Film Exchange.

The first three pictures will be made in the East and then production will be transferred to the West Coast for the remainder. Bernard Gorcey, who appeared in both the stage and screen version of *Abie's Irish Rose*, has also been engaged to support Joy in the entire series. RCA Photophone will be used in making the sound sequences, according to present plans.

Deal Pending Between Gold-Hawk and Gaumont

NEW YORK, Dec. 3.—A deal is now pending between the Gaumont Company, Ltd., and Gold-Hawk Pictures, with headquarters in New York, for the distribution in this country by the latter organization of Gaumont product. The Gaumont interests have now gone in for talkie production, which they intend to carry on on a lavish scale, according to Charles Jawitz, general manager of Gold-Hawk, who recently returned from a several weeks' visit in Europe.

H. M. WARNER, president of Warner Bros.' Pictures, Inc., and Vitaphone Corporation, now making big history in the talking picture field.

Warners-F. N. Same Gen. Mgr.

Sam Morris Is Slated for Executive Post in Direction of Both Companies

NEW YORK, Dec. 3.—Sam Morris, Warner Bros. executive, is slated to be general manager of both Warners and First National, according to reports.

As such he will have executive direction of both companies, overseeing the operation of departments in each, altho the companies themselves remain separate and distinct.

Morris is one of the most capable executives in the industry and is well thought of by his associates and friends.

Anderson Staying?

NEW YORK, Dec. 3.—John Murray Anderson is staying with Publix, from indications. Authoritative reports were that the producer's unit, *Stars*, would mark his last with the Sam Katz organization under his contract and that he would not renew this year, altho Katz wanted him to.

However, Anderson is doing another show, *The Magic Rug*, which is scheduled to open Friday at the Olympia, New Haven, with Burns and Kissen, Emilie and Romaine, Elroy and Cooper, Ross McClain and a troupe of Foster Girls in the cast.

Promotes Milt Silver To Rothstein's Post

NEW YORK, Dec. 3.—The well-known and lauded Carl Laemmle policy of promoting men in his organization when there are vacancies, has landed for Milton Silver the post of advertising manager for Universal. He succeeds Nat. G. Rothstein, high-pressure head of this department, who resigned to return to California, where he has a Beverly Hills home. Rothstein has plans to enter the production field on the West Coast, according to reports.

Silver has been assistant advertising manager for Universal for two and a half years. He was elevated from copy writer in 1926 when Robert E. Welch took over U.'s advertising department.

As advertising manager, Silver also will have supervision over Universal's exploitation department.

U. Employees Form Club

NEW YORK, Dec. 3.—Universal home office employees have organized a new social body to be known as the Universal Club. Its membership embraces the office personnel from officials down to office boys and has as its president M. J. Etchingham. A number of entertainments and other activities are planned for the winter.

Universal Sold on Dialog; None in Future Just Sound

NEW YORK, Dec. 3.—With the exception of *Show Boat*, *The Last Warning* and *The Charlatan*, yet to be released, all of the Universal sound pictures in the future are to have dialog sequences or be 100 per cent talkies.

Uncle Tom's Cabin, *The Man Who Laughs* and *Man, Woman and Wife*, are the only other pictures on the U. sound program that do not have dialog. All of these, however, have been released.

Sold entirely on the value of dialog, Carl Laemmle has decided on the expenditure of a fortune for the making of pictures with talk and is buying up as many plays and stories lending themselves to talkie production as he can get. Coincidentally, Universal is scouring the speaking stage field for whatever worthwhile talent it can get in an effort to be assured of quality talking pictures for the future.

Broadway will be an all-talkie and U. is signing up for the cast only those who have good talking and singing voices. Two members from the cast of the play have been signed for the same roles in the picture, and it is understood Laemmle will use talent from original play casts wherever possible and advisable.

The 100 per cent talking pictures scheduled are *The Minstrel Man*, with Eddie Leonard; *King of Jazz*, starring Paul Whiteman; *The Shannons of Broadway*, starring Mr. and Mrs. James Gleason; *The Bargain in the Kremlin*, starring Joseph Schildkraut; *The Climax*, with Jean Hersholt; the Pat Rooney productions, *Flaming Daughters*, *The Luxury Husbands*, *The Braggart* and Dickens' *A Christmas Carol*.

Dialog will be introduced into the following productions and some of them, as they develop, may be made all-talkies: *Erik the Great*, with Conrad Veidt and Mary Philbin; *Give and Take*, with George Sidney and Jean Hersholt; *The Shakedown*, with James Murray and Barbara Kent; *The Cohens and Kellys in Atlantic City*, with George Sidney, Vera Gordon, Kate Price and Mack Swain; *Port of Dreams*, with Mary Philbin; Reginald Denny in *His Lucky Day*, *Red Hot Speed* and *Clear the Decks*; Glenn Tryon, in *It Can Be Done*; Laura La Plante, in *The Haunted Lady*, *That Blonde* and *Dangerous Dimples*, and *The Girl on the Barge*, with Jean Hersholt.

Talkies Bring Operator Gains

Loew and Publix Accede to Raises in Atlanta and New Orleans

NEW YORK, Dec. 3.—William P. Raoul, representative of the International Alliance of Stage Employees and Motion Picture Operators, has made several satisfactory settlements for the employment of operators in the theaters of two large circuits in the South.

In Atlanta, Ga., the union asked for $80 per week for four operators in four large theaters to work on talkie projection. Two of the houses are controlled by Loewe and two by Publix. The old scale was $65, and Raoul secured contracts for four operators regardless of the number of talkies played, at $72.50 for the first year and $75 for the second year. This applies to Loew's Capitol and the Georgia and Howard, Publix theaters. At Loew's second-run house, the Grand, a concession was made whereby the theater can operate with two operators when talkies are limited to those that can be run on one machine, and four men when this limit is exceeded, the scale being the same as in the other three houses.

In New Orleans, a controversy arose over the demand for a $10 raise for talkies. Saenger's local representative agreed to employ four men for the talkies, but could not grant the increase demanded. It was decided to continue work on the four-man basis, leaving the question of raises open until it could be decided on the return of E. V. Richards to the city. Subsequently, the Local appointed a committee, without the advice or assistance of the International, which settled for a decrease in wages in order to keep four men working all the time. An example of this settlement is the new policy at Loew's State, where the scale was reduced from $60 to $52.50 so that four men can have continuous work.

5-Year Contract For Bessie Love

NEW YORK, Dec. 3.—Bessie Love, star of *Broadway Melody*, M-G-M's first 100 per cent talkie, has been placed under a five-year contract by M-G-M, according to a report from the West Coast. She is now in New York for a three-week visit and then returns to Culver City to begin work under her new contract.

Reports from the West Coast in regard to *Broadway Melody* are violently enthusiastic. In a wire to the home office of M-G-M here, Pete Smith, head of the publicity department on the West Coast, contends that the picture is one of the best ever turned out by the studio. Charles King and Anita Page have the other two principal roles with Miss Love.

The picture will probably go into the Astor here following the run of *Alias Jimmy Valentine*, now current at the Broadway picture house.

Fox Talkie Program For Pres. Coolidge

NEW YORK, Dec. 3.—President Calvin Coolidge, thru the medium of Movietone, was able to listen to King Alphonso of Spain and King George of Great Britain while resting at the Swannonoa Country Club, Waynesboro, Va. The two monarchs appeared on a program of talking pictures arranged by Fox Film Corporation for the entertainment of the President last Tuesday night. Alphonso's dissertation lasted 15 minutes after his film introduction by Ogden Hammond, Ambassador to Spain.

Coolidge heard the dedicatory remarks of King George, made last October 11 at the opening of the Tyne Bridge at Newcastle-on-Tyne. This was followed by the three talking newsreels issued this week by Fox and a talking feature picture.

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Victor Hugo's The
MAN WHO LAUGHS
A Carl Laemmle classic. Even greater than "The Hunchback", starring Conrad Veidt and Mary Philbin. 2 negatives—1 silent and 1 with sound. Paul Leni's greatest production.

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UNCLE TOM'S CABIN
Carl Laemmle's $2,000,000 production. 2 negatives—1 silent and 1 with sound. A Harry Pollard production.

ALL LAEMMLE SPECIALS

THE LAST WARNING*
The picture of a thousand thrills.

THE COHENS AND KELLYS IN ATLANTIC CITY**
The world's funniest comedy team in their finest and funniest yet.

THE GIRL ON THE BARGE**
From the Rupert Hughes-Cosmopolitan Magazine story.

GIVE AND TAKE**
That riot of laughs from Aaron Hoffman's stage play.

THE FOREIGN LEGION
With the greatest military organization in the world for background. A Laemmle Golden Special.

LONESOME*
The perfect combination of silence and dialogue.

CARL LAEMMLE LEADS THE WAY

** 2 Negatives — 1 silent, 1 with dialogue.

* 2 Negatives — 1 silent, 1 with amazing sound effects.

Advice Follows Damage to Disks

Company Makes Investigation and Instructs Exchanges on Proper Handling

NEW YORK, Dec. 3.—Motion picture projectionists inexperienced in the handling of sound disks have been responsible for the damaging of innumerable disks, due to lack of knowledge as to the proper handling. An investigation by one of the larger picture companies uncovered the information that much of the damage has resulted from storing the disks when not in use by standing them on edge.

This company has now communicated with its various exchanges and made known its findings and has instructed branch managers to enlighten exhibitors on the correct handling of the delicate disks. The proper method, according to the company, is to have the disks laid face down and flat when in storage. Avoidance of heat from rheostat, radiators and lamps is also stressed in the safeguarding of the disks.

Goldstein Not Yet Signed by Sarnoff

NEW YORK, Dec. 3.—E. H. Goldstein has not signed with David Sarnoff, head of R-K-O, to represent the Radio Corporation official on film matters, as reported.

He has been made an offer, it is known, but is seriously considering at least three other propositions, including entrance in the film production field on his own. One of the major film companies has also made a bid for his services on the strength of his record with Universal.

Sarnoff would have to pay $100,000 a year to get Goldstein's name to a contract.

Florence Ryerson In 1929 "Who's Who"

Florence Ryerson is one of the few scenario writers to be included in the new edition of *Who's Who in Literature*, which is published every two years in Liverpool, England. Altho she has spent most of her life in California, Miss Ryerson is well known for her short stories and plays both at home and abroad. She is at present working on a Chinese mystery story for Paramount and has just completed a new book of short plays, *All On a Summer's Day*, written in collaboration with Colin Clements and to be published shortly by Samuel French.

Serk., After Neat Job, Turns Over Para., B'klyn

NEW YORK, Dec. 3.—Ben Serkowich, whom all of Publix and others admit did a neat publicity and exploitation job on the opening of the Paramount, Brooklyn, has turned over the future publicizing of the new Publix de luxer to Lou Goldberg, appointed publicity director, and Henry Spiegel and Raymond Puckett, who will assist him.

They will work under the direction of A. M. Botsford, of the home office, and already are arranging various local tie-ups to put over the new Paramount palace of the cinema and presentations.

An unexpected strike is delaying the completion of the two large electric signs for the new theater, which together will burn more juice, it is claimed, than the signs on any other picture house in the world.

Peggy White at Roxy

NEW YORK, Dec. 1.—Peggy White, dancing school chum of Ruby Keeler, who like the latter has received a part of her training in the more exclusive night clubs, has been engaged for a number of big picture houses, starting with the Roxy, where she opens an engagement today.

Miss White owes her appearance at this house to S. L. Rothafel himself, who saw her perform at a benefit for the Hospital for Joint Diseases.

F. N. May Use Firnatone Name

Cannot Have Vitaphone Title Yet in Spite of Warner Deal

NEW YORK, Dec. 3.—A trade name by which First National sound and dialog pictures can be designated has not yet been finally approved by the heads.

Due to the fact that the use of the name, Vitaphone, cannot be mentioned in billing or advertising matter by any company other than Warner Brothers, it is doubtful whether First National will be permitted to use this as a trade-mark even tho Warners have all but closed a deal for control of the company.

First National ditched Photophone immediately after negotiations with Warners were opened, and signed up to use the Vitaphone system of recording, but to date has refrained from advertising its synchronized product as Vitaphone productions.

It is possible the company may use the name, Firnatone, to distinguish its sound and dialog pictures from those of other companies. This is the manufactured title by which First National was planning to designate its pictures when it was planning on using Photophone.

Federal Censorship Favored by Council

WASHINGTON, Dec. 3.—The Federal Motion Picture Council, in session here, went on record as favoring government supervision of motion pictures and declared the cinema had grown morally worse. The resolutions, however, were not passed without a contest. Representatives of five women's organizations walked out of the meeting, saying they were denied their right by the council officials to support their stand in opposition to Federal supervision of picture production.

The organizations represented by the women who walked out are as follows: General Federation of Women's Clubs, Daughters of the American Revolution, League of American Penwomen and National Catholic Alumnae. The contention began when Mrs. Charles T. Owens, chairman of the better films committee of the D. A. R., stated that she understood one of the speakers, Rev. W. M. McLeod, of Pinehurst, N. C., had been told at a meeting the previous night that he could not have the floor unless he supported the council's policy.

Canon William Sheffe Chase, of New York, general secretary of the Council, said time limitation had forced him to make the rule. "I understand that Mr. McLeod is a paid lecturer of Will Hays," he said. "I don't know that, but he was not invited."

The effect of certain types of pictures was discussed. It was argued that some have a tendency to cause juvenile delinquency and crime, that some might even be a cause of war. Huston Thompson said that provoking people of other countries by motion pictures constituted a very grave cause. He proposed a treaty to deal with the international aspects of motion pictures to be shown abroad.

At the final session the council agreed to sponsor a meeting to formulate a program of legislation to provide Federal supervision of pictures.

Feyder Due This Week

NEW YORK, Dec. 3.—Jacques Feyder, French director, signed to a Metro-Goldwyn-Mayer contract last summer by Irving Thalberg, while the M-G-M executive was in Europe, sailed last Saturday and will arrive in New York the middle of this week. He will remain in the East but a few days and then leave for Hollywood. It has not been definitely decided just what will constitute his first directorial assignment, but it will probably be one of the bigger pictures on the roster.

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RESPONDING to the public's tremendous enthusiasm for the talking newsreels issued regularly since December 3, 1927, William Fox will keep abreast of public demand by issuing additional talking newsreels until a daily service is made available to wired theatres beginning next September—*one complete talking newsreel every day.*

50 Movietone Newsreel crews now covering the world will be increased to 75 by next February.

In addition to 35 newsreel crews now gathering news material in the United States, the following countries are at present being covered:

England	Spain	Japan
Scotland	Algiers	Philippines
France	Egypt	Panama
Germany	Palestine	Brazil
Austria	India	Chile
Italy	China	Argentina

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Presentation Notes

FRANK CAMBRIA is scheduled to do a Publix show for opening the week of December 14 in New Haven. It is as yet untitled. During the past two months Cambria has been off the production schedule, making preparations for the opening of the Paramount, Brooklyn.

RUSSELL E. MARKERT, organizer and trainer of the Roxyettes, at the Roxy Theater, New York, has been made an honorary member of the *Dance Guild*, headed by Michio Ito.

RICHY CRAIG, Jr., and the Pasquali Brothers are vying for honors on the bill at the Tower, Chicago, this week. Each act has a half-dozen more weeks with Publix.

CHARLOTTE GREENWOOD will not play any picture house dates other than the Warfield, San Francisco (last week), and the State, Los Angeles, the current week. No bookings other than these have been arranged thus far. It is understood Miss Greenwood will return to pictures or the legit. stage.

AFTER completing a tour of the Publix houses, Jack North has been signed to play for Fox. He opens in Philadelphia this week.

Herbie Koch, feature organist at the Capitol, Des Moines, for a year and a half, proved a capable pinch-hitter as master of ceremonies there recently, during the transfer of Jay Mills from the Capitol to the Riviera, Omaha, and a week's vacation to Paul Spor, before his return to Des Moines from Omaha. Koch went over big with pep, piano and surprising footwork in presenting the Publix show, *Step This Way*.

JUST OFF the Fox Time, the Lassiter Brothers are playing the Capitol, Chicago, this week in winding up picture-house dates before going into John Murray Anderson's new musical comedy.

PAT ROONEY, who has been playing vaudeville for Fox, opens next week for Publix at the Metropolitan, Boston.

AL GAIL, the singer, signed for a new Publix unit, may go to Europe on completion of the tour. He is anxious to play dates abroad. He has an offer from Fanchon & Marco for picture houses on the West Coast after he is finished with Publix engagements.

FRITZ AND JEAN HUBERT go to the Capitol, Chicago, next week, following their current engagement at Fox's, Detroit. The Huberts, who hail from the Windy City, recently finished a tour of the Publix Time.

GEORGE DEWEY WASHINGTON is held over for a second week at the Paramount, Brooklyn. *The Singer's Midget*, as the regular Publix unit, is the chief attraction at Publix's new de luxer.

CARL FREED AND ORCHESTRA opened for Loew this week at the State, Boston.

JACK PARTINGTON takes up the duties of James Cowan as a result of the latter's transference to the talking picture division as buyer of talent, and I. M. Halperin, nephew of Sam Katz, president of Publix, becomes his successor. One report was that Halperin would succeed Cowan in the Publix unit production department.

DWIGHT BROWN, former organist at the Palace, Dallas, has replaced Henry Murtagh at the console in Shea's Buffalo, Buffalo. Murtagh was brought to Brooklyn to play at the new Paramount.

STEVE SAVAGE, the comedy dancer, is booked for Fox's, Philadelphia, this week. This is his third date for Fox.

PLAYING a return date in a short time, Georgie Lyons goes into the Stanley, Utica, this week. The next two weeks he is booked for the Stanley and Metropolitan, Philadelphia, respectively.

JOHNNY WINTERS, formerly organist at the Denver Theater, Denver, for Publix, for been assigned to the Capitol, Cedar Rapids, Ia., replacing Edgar Stone.

HEALY AND CROSS, from vaudeville, are booked for Fox's, Brooklyn, next week, and for Fox's, Washington, the following week.

FLORENCE ROGGE has been appointed ballet mistress of the Roxy Ballet Corps by S. L. Rothafel. She succeeds Leon Leonidoff, who was recently elevated to production assistant. She is reputed to be the youngest dancer on Broadway holding so important a post.

MURIEL AND FISHER, comedy team, opened last Saturday at Fox's, Detroit. The act was placed thru the Lew Weiss office.

BERT JORDAN and Irving French have just completed rehearsing their eccentric dancing act. They have offers to play the act in picture houses.

DUKE McHALE and the Freeman Twins, juvenile steppers, will open December 8 at the Stanley, Jersey City, and the following week will appear at the Branford, Newark. The act was produced by Harry DeMuth.

SENORITA DOLORES FENCHEZ, the Spanish novelty organist, who is now being featured at the Plaza Theater, Milford, Del., is not only causing quite a sensation in that vicinity, but has gained an enviable reputation thruout the State. Senorita Fenchez has aroused the enthusiasm and admiration of the Plaza patrons by her engaging personality and due to her untiring efforts to give the public a novel and pleasing musical treat. Her Spanish costume effect and her unique method of offering her program are out of the ordinary. In addition to her music-featuring qualities, Senorita Fenchez is equally proficient in the manner in which she accompanies the picture program, from feature to short subject. In conjunction with her theater work Senorita Fenchez is compiling a series of articles which will be ready for publication at an early date.

Cartoonist in Unit For Publix Hookups

NEW YORK, Dec. 3.—Publix has signed Ad Carter, *The New York Evening Journal* cartoonist, for a special unit that will be built around his cartoon strip, *Just Kids*, and go out over the Publix wheel under this title.

The show opens in New Haven next Friday and in its trip around the Publix Circuit will effect tieups with local Hearst papers. There are only about 10 towns in the Publix unit tour that do not have local Hearst papers.

Other tieups will be with the kid organizations for safety control formed in connection with the comic strip as a Hearst promotion scheme. Thru this and other tieups, besides the unit, its title and nature, Publix expects a big kid audience for this particular presentation.

C. A. Niggemeyer is doing the show. Supporting Carter are Al Gail, Anna Chang, Robert O'Connor, Cecil Blair and a troupe of Dave Gould Girls.

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Cinephone Deals Presage Activity

NEW YORK, Dec. 3.—Cinephone has closed to put sound and effects into two different series of 26 pictures each for Duane Mowat, West Coast producer, and has given a franchise for installation of equipment for upper New York State to Fred A. Rice, formerly representing the Marr & Colton Organ Company.

Rice is also a theater owner. He controls the Okla Theater and Warsaw Opera House, at Warsaw, N. Y., both of which will be equipped with Cinephone. Rice is organizing a corporation to handle sales and installations, but pending this has already signed up the Auditorium at Perry, N. Y., for the P. A. Powers machine. Rice will probably make headquarters in Albany.

The Mowatt series to be sounded by Cinephone is a series of 26 two-reel college stories, and a series of 26 one-reelers of a sport and outdoor nature similar to Mowatt's *Leather Pushers* series of a few years ago.

Sound Unit Shows

NEW YORK, Dec. 3.—Talkies are bringing about the unit system of entertainment. Pathe is the first to announce plans for unit sound shows, offering complete, diversified programs from overture to exit march, delivered to the theater in a single shipment ready for immediate exhibition.

A feature, a Pathe sound newsreel and a two-reel comedy will form the nucleus of each unit, with *Fables*, *Topics of the Day*, Grantland Rice *Sportlights*, *Smitty and His Pals* and other Pathe comedies, all in sound, for "filler" to round out the program, in addition to overture and exit music.

Samuels Bookings

NEW YORK, Dec. 3.—The Samuels Musical Bureau is still doing its usual rush business in this supposedly lull period. A number of acts were placed for engagements last week. Among those who opened Saturday were Carlos Peterson, whirlwind dancer, at the Branford, Newark; Serova Girls at the Stanley, Jersey City, with the International Beauty Contest; Nelson and Nelson, dancers, and the DeCarro Brothers at the Roxy. The Balalaika Quintet opened last week at Wanamaker's Restaurant, inaugurating this office's entrance into the department store field.

Other placements include Arcady Boytler, who has appeared in vaudeville and picture houses, for Earl Carroll's new show. He was booked thru Tom Rooney. Elsie Gilbert will join the cast of *Just a Minute*, placed by Irving Starr.

Publix Stage Units Back in San Antonio

SAN ANTONIO, Dec. 1.—The Texas Theater this week resumed its stage show policy, opening with the Publix unit, *Sunny Skies*, featuring Bobby Gilbert and the 10 Rubin Dancers.

This week also marks the debut of Lindy Coons, the "crooning baritone", as master of ceremonies and director of the Texas stage band. Earl Abel is featured organist at the Texas and Ernest Hauser is leader of the pit band.

Sound Installations

ROCHESTER, N. Y., Dec. 1.—Photophone will have its first major installation in the country at the Eastman Theater next week.

LEXINGTON, Ky., Dec. 1.—The Switlow firm is installing the Movietone in its Kentucky and New Switlow theaters here, as well as the Grand Theater, New Albany, Ind.

LONDON, Ont., Dec. 1.—The Capital Theater here has just been wired for talking pictures, and is, incidentally, the first house in the city to install sound equipment.

HANOVER, Pa., Dec. 1.—Fred C. Bitner, manager and part owner of the new State Theater here, announces that he has let contracts for the installation of sound equipment.

NEW YORK, Dec. 1.—The Empress Theater, 181st street and St. Nicholas avenue, owned and operated by Sol Saphier, is being wired for talking pictures. The initial talkie is scheduled for next week.

HILLSIDE, N. J., Dec. 1.—The Hillside Theater, controlled by the Sobelson Bros., has just reopened after being closed for some time for extensive alterations, including the installation of sound machinery.

CHICAGO, Dec. 1.—Louis Laemmle is installing Vitaphone and Movietone in his Alcyon Theater in Highland Park.

SANDUSKY, O., Dec. 1.—The Schine-State Theater here has just been equipped with the Vitaphone and Movietone.

UTICA, N. Y., Dec. 3.—Vitaphone is being installed at the Orpheum Theater here.

WESTFIELD, Mass., Dec. 1.—Movietone and Vitaphone are part of the equipment of the new Park Theater here, which Abraham A. Spitz opened this week.

PITTSBURGH, Dec. 1.—Monday will see the inauguration of talking pictures at the Harris Theater here. The house has just been equipped with the Photophone.

DANBURY, Conn., Dec. 1.—The Palace Theater here has installed the Bristolphone. The split-week policy of vaudeville will be discontinued, with sound pictures getting the first half and vaudeville the last half.

PORTLAND, Ore., Dec. 1.—Pantage's Theater here will give its first sound program Monday. G. L. Allen, of the Electrical Research Bureau, is finishing the work here, after completing similar installations in Spokane, Seattle and Tacoma. The new equipment provides for the presentation of all types of synchronized films.

MONTREAL, Dec. 1.—Arrangements are being made for the installation of Movietone in the Park Theater in Verdun, a suburb of Montreal. The Park, which is operated by the Standard Amusement Company, Ltd., is the second house in the city to be wired for talkies.

HARTFORD, Conn., Dec. 1.—The Palace Theater, a Fox-Poli house, is undergoing a thoro renovation, including the installation of the Movietone. The Princess Theater also has just been wired for sound pictures.

MILWAUKEE, Dec. 1.—The Majestic Theater has just installed the Bristolphone and opened with its first sound show on Thanksgiving Day.

SAN FRANCISCO, Dec. 1.—The Golden Gate Theater here and the Vine Street Theater, Los Angeles, are the first of the Orpheum houses to be wired for the Photophone.

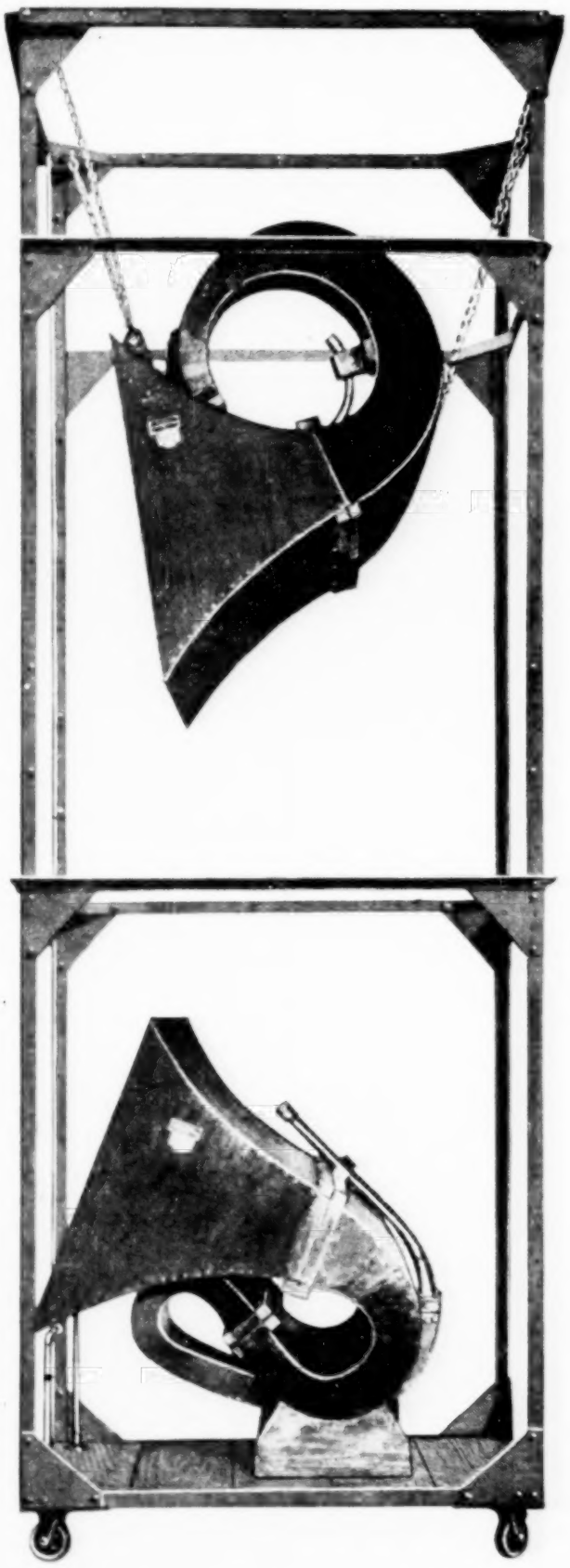
GENEVA, N. Y., Dec. 1.—The Regent, down-town movie house, has installed talkie equipment. The Regent orchestra has been transferred to the Temple Theater, which has been recently redecorated and is now playing legitimate shows and pictures.

SEATTLE, Wash., Dec. 1.—The Pantages Theater reopened Monday after being dark for a week, with installation completed for talking pictures and under the regime of a new manager, Earl T. Cook.

PERU, Ind., Dec. 1.—Dale Loomis, manager of the Liberty Theater here, this week announced that the theater will be equipped for talking pictures some time during the coming year.

COLEMAN, Tex., Dec. 1.—The three theaters in this city operated by B. C. Howell & Sons will be wired for talking pictures in the near future.

LAWTON, Okla., Dec. 1.—H. A. Williams is wiring his new theater in this city for sound pictures.



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Exploitation Tips

A MEMORY CONTEST, with souvenir booklets on Norma Talmadge's *The Woman Disputed* as awards to the winners, was worked successfully with the run of the Talmadge picture at the Metropolitan Theater, Houston, Tex. The angle used in the memory contest was publication in *The Houston Press* of a list of titles of screen classics, such as *Stella Dallas*, *Tol'able David* and *Broken Blossoms*, and a query to readers as to who directed them. Eleven pictures produced by various companies were printed each day and booklets were awarded the first 50 readers whose lists were most nearly correct. Only big pictures were named and only prominent directors were listed. This stunt materially helped business during the run.

THE AIR MAIL SERVICE was utilized by Universal exploiteers in ballyhooing Reginald Denny's latest comedy, *The Night Bird*, when it played the State Theater in Toledo. They staged a contest with the Toledo Airport for the best story concerning the air mail service. A jewelry store donated a watch and provided a big window display. As a result of the tieup the airport loaned the theater big landing lights which threw beams of light 3,000 feet into the air. These lights were mounted on a sedan which toured the downtown districts four days before the opening, bearing a huge sign, "Looking for the *Night Bird*." Both ideas proved fruitful at the box office.

OIL PAINTINGS for four M-G-M productions as promotion aids are now available for exhibitors. The paintings are for John Gilbert's *Masks of the Devil*, Lillian Gish's *The Wind*, Marion Davies' *Show People* and *Baby Cyclone*. These paintings, attractively framed and measuring 30 by 40 inches, figure to prove valuable in exploiting these particular films.

A HOOKUP has just been arranged by First National with 2,000 Postal Telegraph stations thruout the country as an exploitation stunt for *Lilac Time*, starring Colleen Moore. All of the Postal company's stations in New York are carrying a special *Lilac Time* card in their windows with a head of Miss Moore, a still from the picture, and two telegrams on Postal blanks concerning the production. Postal offices in other cities carry these cards when *Lilac Time* plays that particular city. The tieup is one of the most far-reaching of any yet made by a film company and is carrying the message of *Lilac Time* to thousands of prospective patrons and at the same time advertising Postal as a means of communication.

A NOVEL STUNT was used by Manager William Ripley, of the Columbia Theater, Longview, Wash., when Lon Chaney's *While the City Sleeps* played that city. Two days before the picture opened 5,000 extras were distributed. The lead story told of Chaney's heroism during a gun battle with local gangsters and additional yarns included in the page revolved around incidents in the picture. The entire cost for the stunt was defrayed by selling the back page to three Longview merchants.

LEO, Metro-Goldwyn-Mayer's lion, who serves as a trade-mark for the company's product and who is now ballyhooing his way across the continent in a motorized circus cage, headed south this week because of the cold weather in the Middle West, where he has been touring.

WALLACE O. JAMES recently staged a clever exploitation in connection with the showing of *The Fleet's In*, with Clara Bow, at Fox's Wisconsin Theater, Milwaukee. A navy department submarine chaser moored near the Wisconsin avenue bridge with a banner along its side advertising the photoplay did the trick. Hundreds of people saw the ship, which is ordinarily moored at a more unobtrusive point along the Milwaukee River.

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BROADWAY FILM REVIEWS

"The Danger Rider"
(UNIVERSAL)
At Loew's New York

A good average Western with Hoot Gibson in the starring role and a fair supporting cast. While the story is hardly gripping there is just enough theme to hold the interest thruout the five or six reels.

Eugenie Gilbert, as the feminine lead, is somewhat disappointing, but as she has very little to do this does not seriously affect the picture. She fails to put any life in to her role and merely does her best to look sweet and charming.

B. Reeves Eason is surprisingly good as Tuscon Joe, the 24-carat bad man of the plains. Eason has been directing Westerns for Universal for years and this is the first time this reviewer was aware that included in his accomplishments was that of acting.

The remainder of the cast do passably well with what opportunities they are afforded.

Hoot falls in love with the photograph of a girl, who is using her ranch as a reformatory for ex-convicts. In order to meet her he poses as Tuscon Joe and gets over some good comedy in his efforts to create a tough character to match with his appropriate name. The girl naturally falls in love with the phoney Tuscon and does her best to reform him. In the end she learns that he is in reality the son of her friend, the Warden, and not a thug. This provides the customary Western finish.

Henry MacRae directed and the photography is very good. A suitable picture for small houses. J. E. P.

"The Avenging Rider"
(FBO)
At the Ideal

Just a dyed-in-the-wool Western that is sure to please the action-craving kids and adults. Tom Tyler, the handsome and two-fisted cowboy, is featured and does some corking riding, fighting and lovemaking. He even dances, but in a way that does not stamp him as a ballroom lizard. Little Frankie Darro, no doubt, the envy of many a kid, supplies juvenile cutups that bring many a laugh.

In brief, the story concerns rivalry between two ranch owners in a boundary dispute, with the result that one is murdered by the other. The deceased leaves his ranch to his niece, played by Florence Allen, and the foreman, Tom Tyler. The girl owner of one-half of the ranch brings out a load of her friends and tries to make a dancing academy out of the place, but meets opposition by Tyler. The villain, in his attempt to play up to the attractive girl, tries to blame Tyler for the murder of the ranch owner. However, the hero unearths evidence that eventually lands the real murderer in the pen. The bad man takes some punches from the hero that has him rolling around like an acrobat.

Others in the cast include Hal Davis and Al Ferguson. Wallace M. Fox directed. This film is good stuff for the smaller neighborhood houses on a double-feature bill. S. H.

"Silks and Saddles"
(UNIVERSAL)
At Loew's New York

This one will get by as an everyday program offering and suffice as entertainment for the smaller houses.

It is far from an outstanding production, but has its occasional moments with plenty of thrilling sequences around the race track.

Richard Walling, who plays the male lead opposite Marion Nixon, displays too great a tendency to overact as the jockey, who throws an important race and is temporarily suspended from the track. In his efforts to be dramatic he overdoes it and thus loses a chance to turn in a good performance. If he had been restrained a bit more by Robert Hill, the director, he would have enhanced the entertaining qualities of the picture.

Marion Nixon is delightful to the eye in the character of the Virginia belle. Claire McDowell, as her mother, however, endeavors to be a little too aristocratic in her role of Miss Nixon's mother. This detracts from her performance.

Otis Harlan provides the comedy relief, while Sam De Grasse and Montagu Love are villainous enough as the two crooked heads of the racing combine. Mary Nolan is actually insipid in her role of the vamp working in cahoots with the pair of crooks.

This will get by in the smaller houses. J. E. P.

"The Somme"
(NEW ERA)
At the Cameo

All war stuff shot in America is as May party doings to *The Somme*, made in Great Britain and billed as the British *Big Parade*. In this cut-and-dried account of one of the important campaigns in the great world war, one gets the world conflict at its worst, in its most terrible details and to make the picture the more interesting, officially.

Will Hays would do well to get behind *The Somme*. It will do more to outlaw war than any picture yet made, since it is the first production in which one sees fighting really in the raw, without the slightest halo of romance thrown about it. Made a "business" thruout, the war, as shown in the British picture, is "businesslike" and methodical, and there isn't a single woman in the entire footage to envelop it with the sort of glamour that would make one feel it's a great life to be a soldier.

The Somme was produced with the official sanction and co-operation of the British Army Council. The official war scenes are exhibited by permission of the trustees of the Imperial War Museum and are crown copyrighted, the billing states.

Because the majority of the picture is made up of scenes that actually took place and were photographed on the battlefield, *The Somme* impresses one the more deeply. Thruout it is a gripping account of the struggles of opposing armies in the Somme campaign. A map chart shows at various stages of the picture the gains made in the fighting. Titles are matter-of-fact, giving dates, locations, etc., that are historically correct. This adds immeasurably to the interest.

Considering the age of the prints (many of the shots were taken in 1916 and 1917), the photography is excellent. In one sequence the picture shows how Corporal Veale rescued a superior officer on the battlefield in the face of enemy fire, winning the Victoria Cross. Corporal Veale himself re-enacts the rescue.

British, French, Canadian, Scotch and South African troops are shown in action for the allies; German only for the enemy.

The Somme should be held over here for weeks, and no one should miss seeing it. R. C.

"Diamond Handcuffs"
(M-G-M)
At the Ideal

This Cosmopolitan production is an entertaining film for the smaller houses. The clever cast, the unique plot laid out in three acts and the continuous action are the three qualities which should surely satisfy the thrill-seeking patron. The story depicts woman's greed for sparkling diamonds, and how many a male loses his life in satisfying the feminine want.

The first act takes place in an African diamond mine where the dazzling gems are unearthed by the carloads. A bewitching negress casts a wicked eye at a mine worker and demands a diamond for her love. This poor and unknowing "sap" of the male species steals a diamond but loses his life. Before he dies the girl takes the diamond and gives him a kiss in return. Then the diamond is sold and starts off on an eventful career in America.

In Act Two the diamond is on display in a jewelry store on Fifth avenue, New York. It is purchased by a wealthy individual for the wife of his best friend. The curtains lowers on this act with the lover and wife being sent away by the husband. Spike Mulligan's Cafe, an underworld rendezvous, is the setting for the last act. Spike's girl craves the sparkler and in getting it winds the film up with some fast and furious shooting between the gangsters and the law. A happy fadeout is had with the gangster's girl and a young boy enjoying connubial bliss in a country atmosphere.

Eleanor Boardman, Lawrence Gray, Conrad Nagel, Sam Hardy, Gwen Lee, Lena Malena, John Roche and Charles Stevens all portray excellent characterizations. The direction was capably handled by John P. McCarthy. S. H.

"Domestic Meddlers"
(TIFFANY STAHL)
At Loew's New York

The story is trite, with the same old plot that has been used time and again in celluloid melodrama. The treatment may be a little different here and there, but the general idea is the same. The husband doubts his wife and closest friend. As it develops, the wife is on the level, but the friend is a genuine movie snake in the grass.

The distraught husband learns the true situation just in time to keep from killing both wife and friend. As it is he satisfies his vengeance by thrashing the perfidious friend. Good old hokum melodrama, with all the time-worn embellishments.

Claire Windsor looks charming as the wife. That about lets her out. The scenario writer provided her with little more in the story than an opportunity to look very blond and beautiful. Roy Darcy is with us again as the villain, sporting the same stock smile in which his molars glisten menacingly. A good set of teeth has proven a fortunate investment for Darcy in his motion picture career. He overdoes his character.

Lawrence Gray, as the husband, has the only real acting part in the picture and does extraordinarily well with it considering its ordinary possibilities.

The direction was handled by James Flood, who it should be realized had an inferior story to start with. Good for the grinds. J. E. P.

"The Floating College"
(TIFFANY-STAHL)
At Loew's New York

A college picture with a different slant, possibly far-fetched but possessing qualities of entertainment.

The story pertains to a flapper, who falls in love with her swimming instructor, plus arousing her older sister's jealousy, as the latter is also interested in the big dive and swim man, played by William Collier, Jr. The older sister succeeds in persuading her father that the younger sister should be sent away on the floating college, which sprinkled education with an ocean tour. Being an irrepressible young lover, naturally the life guard enrolls as an instructor aboard the ocean-going college. Despite obstacles thrown in their way by the sister, who also makes the trip, the two lovers succeed in tasting romance and then hanging on to it.

Sally O'Neill does her best act ultra-flapperish, as the jealous sister. Miss O'Neill was somewhat handicapped in attempt to appear chic and petite because of a little extra weight she was carrying when the picture was made. On the whole, *The Floating College* is not a half bad picture and is satisfactory entertainment for the type of houses for which it is intended. It will prove a worth-while program picture in the smaller houses.

The direction by George Crone is very good and the photography is clear and contains many beautiful marine shots. J. E. P.

Greetings

AFFILIATED EUROPEAN PRODUCERS, INC.

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"Sisters of Eve"
(RAYART)
At Loew's New York

Rayart has turned out a winner in *Sisters of Eve*, a title by the way that is good box office, and theater owners who would buy the better quality of independent product, might take this one. The odds are in the exhibitor's favor that he won't go wrong.

The picture is based on an E. Phillips Oppenheim story, which guarantees it something, particularly a dash of mystery. It has this element in a goodly measure, palatably mixed with romance, and holds the interest well thruout, sustaining the suspense to the very end.

Anita Stewart is the star. That she should have fallen from the heavens in which she once reigned as a star is hard to believe, for Miss Stewart is still a highly capable artiste and makes an attractive heroine. Opposite her is Creighton Hale, who does not do so well, but is quite the type for the role of serious-minded business man he plays. Betty Blythe, as a villainess, makes her work well worth while as the designing wife and sister of the heroine, who lives in luxury on the money mulcted from her husband, kept captive at her behest and made to sign checks under duress.

The hero becomes involved with the minx but escapes in time to win back the good graces of heroine for a happy fadeout.

This is a Trem Carr production, directed with care and effectiveness by Scott Pembroke.

Even if you aren't playing independent product, Mr. Exhibitor, it would be worth while to look over *Sisters of Eve*. Played here as one-half of a double-feature bill, but is easily strong enough as a single feature. R. C.

"The Trial of Donald Westhof"
(UFA)
At 55th Street Playhouse

The Trial of Donald Westhof, called the German parallel of *An American Tragedy*, is one of the best pictures to issue out of Germany during the past year, which is saying something in view of the few really worthwhile productions that the Teutons have exported to the United States for either chain or the "arties".

The only element that slightly mars *The Trial of Donald Westhof* is the demonstrative acting of several members of the cast, particularly the juvenile who plays Westhof. He invests his role with so much overacting and nervousness that it gets annoying finally. The part is that of a weakling who would make an interesting psychopathic study, but the manner in which the hero portrays it merely proves he is not a good actor. The heroine and the other girl in the case are also parts badly overacted and disturbing.

Withal, *The Trial of Donald Westhof* is an absorbing picture. The story is that of the adventure of a country lad who rebels at the social problem in a big city, and in an effort to stop a forced marriage attacks and, he thinks, kills the money-lender villain. In the courtroom, it develops, however, that another had put the finishing touches to the usurer, the boy getting his freedom in a rather comically dramatic way.

Some very unusually clever camera angles are worked into the production, chiefly the scenes suggesting the activity of a big city, and the shots depicting the troubled state of mind of the hero who believes he has committed murder.

Imre Raday, Nicholas Malikoff, Eliza La Porta and Oscar Homolka are featured in the cast. R. C.

"Power"
(PATHE)
At the Hippodrome

William Boyd, who has developed into something of a comedian specializing in subtle farce since his appearance with Louis Wolheim in *Two Arabian Knights*, has provided another clever piece of screen entertainment in *Power*. He is again flanked by Alan Hale, who was the buffer for Boyd in *Skyscraper*.

Together this pair get every ounce of comedy value out of a situation. Two less capable players would prove washouts in *Power*, which is really built around a very flimsy theme.

Boyd and Hale are cast as a couple of hardy construction laborers—strong on brawn but a little weak on education. They are seen as a couple of pals, who are generally battling over the interest

of some particular member of the fairer sex.

Jacqueline Logan is the fair adventurer, who takes the boys for their respective rolls on a promise to commit matrimony with each at different times. With their nest eggs in her collection of worldly goods she leaves town—and Boyd and Hale stranded but none the wiser in their dealings with her sex.

Good comedy work is turned in by Jerry Drew, as Jacqueline's boy friend; while Joan Bennett photographs nicely and does rather well in the "bit" allotted her.

Photography is good and direction by Howard Higgins up to the standard. This is a picture the equal of many that play Broadway first-run houses. Exhibitors cannot go wrong on it for good, clean, wholesome comedy. J. E. P.

"The Viking"
(M-G-M)
At the Embassy

Done entirely in natural colors and lending itself admirably to the brilliant hues and tints provided by the Technicolor process, *The Viking* is one of the most beautiful and interesting pictures produced in some time. Herbert T. Kalmus, who assembles unusual pictures for M-G-M release, has turned out a product of which he might well be proud. Those who were associated with him in the making of the picture, including Technicolor, deserve sharing this feeling.

The story of *The Viking* is that of the band of plunderers and adventurers, whose leader, turned Christian, finally commands the first ship to touch American soil. How an English slave becomes Leif Ericsson's right-hand man and wins the love of the girl who at one point in the picture was about to be married to the Norseman, forms the major portion of the story.

Toward the end, a shot is shown of the Viking tower built when the small Viking group arrived in America and still standing at Newport, R. I. A title states for history sake that it was never known what happened to the little colony of the first white men to step on American soil.

The scenes on land and sea provide atmosphere, when colored by Technicolor, that goes to make *The Viking* one of the most impressive pieces of work yet turned out. Of action there naturally is aplenty. In some sequences when murder has been done, one sees the unpleasant red of blood on the swords, tending to make the shots highly realistic tho a bit gruesome. Fortunately, there is not much of the sanguinary in the picture despite the frequent fighting.

A topnotch cast includes Donald Crisp as Leif Ericsson, Pauline Starke as Helga, LeRoy Mason as the English slave, Anders Randolph, Richard Alexander, Harry Lewis Woods, Albert MacQuarrie, Roy Stewart and Claire MacDowell.

William R. Neill is credited with the direction, which at all times is genuinely competent. R. C.

"The Power of the Press"
(COLUMBIA)
At the Broadway

The Power of the Press is strictly according to an old formula that includes among its ingredients a mixture of implausible situations and a dash of high-school newspaper activity to flavor, but for all of that, it does hold the interest rather well.

Were it not for the suspense inculcated into the subject, despite the lack of logic, the picture would turn out to be the season's fizzle. One is restrained from enjoying *The Power of the Press* as a page from life itself and how a cub reporter takes a part in it, if it is to be considered whether these things do happen; but on the other hand, it is difficult to look at the picture and not have a certain interest in it as the celluloid streams along.

Douglas Fairbanks, Jr., who is cofeatured with Jobyna Ralston, plays the part of a cub reporter, which in the picture is a "phoney" all the way thru. He is used as a tool in a mayoralty election and puts over a scoop involving the daughter of one of the candidates in a murder. His ego costing him his job, finally he sets about to solve the murder and involves the opposite candidate, getting another scoop for himself besides the girl in the case, the daughter of framed candidate.

Very little of the story is according to Hoyle, particularly the part played by the cub reporter and the newspaper that is his god. Those who have seen the inside of a newspaper office and know something of a paper's operations will get a number of hearty chuckles as *Power of the Press* wends its way thru the melodrama, hokum, puppy love and whatnot that has gone into its making.

It is practically an unalterable truth, however, that the picture will get across all right, chiefly on the strength of the melodramatic incidents and the suspense created.

Frank Capra directed. R. C.

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Sound Shorts

Karyl Norman
(VITAPHONE NO. 2662)

Reviewed at the Strand, New York. Style—Female impersonator. Setting—Parlor interior. Time—Eight minutes.

Recruited from vaudeville for a talkie short, Karyl Norman, known as the *Creole Fashion Plate*, registers and photographs 100 per cent. In his female impersonating numbers, Norman sings delightfully in falsetto and wears his gowns and carries himself in a decided feminine manner. Bob Hamill capably tickles the ivories for accompaniment.

Norman does three numbers. His first song, *Georgianna*, is put over in real femme style and his voice and grace deceive many. *Daisy Days* reveals him as his own true self. Attired in overalls, he delivers this bit in a rich mannish voice. The flapper bit of *Five Foot Two* is a wow for laughs; he alternates it with falsetto and straight singing.

This act is above the average and should be booked for the better class bills. S. H.

Phil Ohman and Victor Arden
(VITAPHONE NO. 533)

Reviewed at the Strand, New York. Style—Piano novelty. Setting—Special drop. Time—Seven Minutes.

This clever team of pianists, who have appeared in numerous Broadway productions and who are now playing in *Treasure Girl*, have turned out a thoroly entertaining short. Both boys sport tuxes and photograph neatly. Their marvelous duo playing on the grands evoke many an "oh" and "ah" from the music fans.

The boys work together thruout, interpolating the playing with some corking individual key tickling. The offering consists of three numbers, *The Rustle of Spring, Mighty Lak a Rose* and *Try and Play It*. The latter calls for some expert running up and down the scales. Altho the title suggests difficulty in playing it, these lads have no trouble whatsoever.

The better class bills would be greatly strengthened by adding this piano novelty. S. H.

Frances White
(METRO-MOVIETONE)

Reviewed at the Capitol Theater, New York. Style—Singing. Setting—Stage interior. Time—Eight minutes.

Frances White, the diminutive parcel of personality, that has been scintillating in musical comedies and headlining over the big time for years, makes her debut as a screen entertainer in this Metro sound short and sparkles with the same brilliancy that she does behind the footlights.

She puts over one of her outstanding favorite numbers, *I'd Like To Be a Monkey in a Zoo*, with the eclat of the true artist. The rest of her routine provides her with ample opportunity to project the Whitesque personality that is known in show circles from Coast to Coast.

This is a pleasing sound short for any bill. J. E. P.

Lowell Sherman
As *PHIPPS*
By Stanley Houghton
(METRO-MOVIETONE)

Reviewed at the Embassy, New York. Style—Satirical playlet. Setting—Drawing room. Time—Twenty-two minutes.

A very amusing satirical one-acter acted superbly by Lowell Sherman, Cyril Chadwick and Betty Francisco, which in spite of poor reproduction and annoying ground noises holds the interest rather well.

Sherman does the part of a butler who is called in for travesty purposes to witness the scene between disagreed husband and wife where the former is to strike the lady and thus make it possible to secure a divorce. Instead, the butler, secretly admiring the Mrs., lays plans for him to go off with the wife as a congenial companion, and this seems perfectly satisfactory until finally the husband relents and promises the wife the pearl necklace that originally was the cause of the breakup.

It is smart drawing-room comedy that has gone into the playlet and Sherman's performance particularly makes it a delicious treat. The voice of Miss Francisco is marred by a lisping mechanical sound, and frequently it is difficult to catch all of the words of the characters, but, nevertheless, one likes the entertainment.

Lowell Sherman directed. R. C.

A Night at Coffee Dan's
Featuring William Demarest
(VITAPHONE NO. 2102)

Reviewed at the Strand, New York. Style—Cabaret floor show. Setting—Night club. Time—Nine minutes.

This typical night-club act is cleverly photographed and well reproduced, but it is peopled with mediocre talent, excepting the funny man, William Demarest. About 50 people are grouped around 15 tables and all in all the atmosphere is quite realistic. Demarest acts as master of ceremonies and calls upon the guests to perform specialties. The other visitors join in for some group singing and bang on the tables with small mallets.

The m. c. contributes some wisecracks, a corking fall and acrobatic and straight violin playing, which is all good stuff. Three fair specialties are offered by Miss Go-Go, Hutchins and Holloway and Nita Mortan. The first sings a peppy song, the second offers a harmonica number and the third fares the best with some neat singing.

It is not the best sort of entertainment for the better-class bills but might do in a pinch. S. H.

Gene Morgan and His Orchestra
(VITAPHONE NO. 2266)

Reviewed at the Park Plaza, Bronx, New York. Style—Stage band, with specialties. Setting—Ballroom interior. Time—Twelve minutes.

Gene Morgan and his 10-piece orchestra offer a well-played repertoire, interspersed with specialty numbers by Morgan himself. The leader is of the comedian type and sports a long cigar and queer looking hat. The entire group photographs very well and the music and specialties reproduce entertainingly.

Gene does all the announcing and starts the offering off with his band playing *Pale Moon*. He then follows with telling some old-time nifties which are stumbled off effectively. His comedy song on the life of an osteopath is cleverly delivered. The next number is the hit of the act. The boys play a special number entitled *Shuffle* and Morgan does a shuffle imitating a Mississippi negro lad that would make many an expert hoofer sit up and take notice.

This act is a good bet for the better-class bills. S. H.

Short Subjects

"Thanksgiving Day"
(FITZPATRICK)

One of the American holiday series and suitable, naturally, for Thanksgiving week. James Fitzpatrick has produced the short with his customary taste and artistry, picturing the historical aspects of the holiday and how the Puritans, after a hard struggle, set aside a day to give their thanks. The short tells how Lincoln decreed Thanksgiving a national holiday, cutting in a shot of the great emancipator, and in bringing up the end introduces a more modern touch. R. C.

"Now I'll Tell One"
(PATHE)

This is a corking good two-reel comedy, one of the best Charlie Chase has been featured in, but if you have seen Universal's comedy feature, *Silk Stockings*, with Laura La Plante, it won't have much of a kick.

There is virtually less than an ounce of new stuff in *Now I'll Tell One*. The entire idea of *Silk Stockings* has been lifted and carried out even to details. This story is that of the young couple who quarrel over an insignificant matter and go to court for a divorce, with the Mrs. fibbing her head off to a sympathetic judge in building up some terrible charges of cruelty, drunkenness, etc., against the innocent husband.

Universal should collect a royalty on this one. R. C.

"The Burglar"
(PATHE)

A fourth-rate two-reeler from the Mack Sennett factory, not even worthy of being played in the "subsequent runs". The general idea of the trashy story is that of a burglar's mistaken identity in thinking the young husband of the house picked for pillage is a robber himself.

The genuine article presses the husband into doing the job with him on a 60-40 basis, with the result the husband attacks his wife, ties her up, and throws his household into a general panic, everyone believing he has gone crazy.

Raymond McKee, Ruth Hiatt and Mary Ann Jackson, all of whom are nothing to write home about, are featured. R. C.

"School Days"
(PATHE)

A Grantland Rice Sportlight, visualizing how American schools lead in physical development on the theory that brain and body must improve together.

The short is a thoroly interesting one, educational in itself, and like most all of the Rice Sportlight productions, should make good "filler" for the better-class houses.

Men and women students are shown in athletic activities of a varied character, even to fencing. Schools in the West and East have been invaded and are given credit in the titles. R. C.

"Beautiful Germany"
(UFA)

Beautiful Germany is in the nature of a travelog, taking one thru Hamburg, Bremen, Berlin and Potsdam, among other points of interest in the country it concerns. Obviously, a number of news-reel shots have been cut into the reel, including a scene taken during Mayor Walker's visit to Berlin a year ago.

The short embraces glimpses of many personalities in Northern Germany, many them the leading industrial titans. Gerhart Hauptmann, the poet, is also shown.

The reel is interesting and in German localities should serve as highly desirable "filler". R. C.

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Gaumont Buys British Chain

LONDON, Dec. 1.—The Gaumont British Corporation has purchased the Provincial Cinematograph Theaters, England's largest circuit. The deal is said to involve about $100,000,000. It gives Gaumont control of 300 theaters and embraces all the key theaters in principal cities in Great Britain. This includes all the houses in the West End, London.

The Ostrer Brothers, British bankers, are backing the Gaumont concern and act as a holding company for Ideal Films, W. & W. Film Service and Gaumont. The new deal makes the Gaumont the largest theater controlling power in England and it becomes the outstanding factor in the British film trade.

The financial group interested includes Lord Ashfield, Lord Beaverbrook and Major Holt. The last named is the son of the governor of the Royal Bank of Canada.

Brown Opposite Pickford

NEW YORK, Dec. 3.—John Mack Brown, former football star and now under contract to M-G-M, has been borrowed by Mary Pickford for the leading male role in her forthcoming all-talking picture, *Coquette*, an adaptation of the stage success of the same name. Brown, virtually a newcomer on the screen, thus picks off one of the plums of the current season. He was recently seen in *Our Dancing Daughters*, with Joan Crawford featured. His fine work in this picture resulted to a large extent in his being selected by Miss Pickford for the male lead in her picture.

Fox Gets Gilpin For All-Negro Film

NEW YORK, Dec. 3.—Charles Gilpin, negro stage star, is to make his screen debut for Fox in *Hearts in Dixie*, a Movietone production, which Paul Sloan is to direct. Gilpin attained prominence in the show world with *The Emperor Jones*, stage success.

Walter Weems is doing the story, which will have an all-negro cast, which will include Madame Sul Te Wan, a voodoo woman. A mixed chorus of 50 will sing spirituals, plantation songs and old Southern tunes thru the picture.

Doug Preparing Next

NEW YORK, Dec. 3.—Douglas Fairbanks is now preparing the script for his next picture to follow on the heels of *The Iron Mask* now nearing completion. The new story is an original and as yet lacking a title.

Heretofore Fairbanks has generally allowed six months between pictures. His decision to go from one to the other was probably caused by a desire to keep busy while his wife, Mary Pickford, is also busy before the camera filming *Coquette*.

New Screen Tested

ROCHESTER, N. Y., Dec. 1.—Relaxaphone, new type sound-porous silver screen designed to permit the freer circulation of tones in Movietone and Vitaphone pictures, was placed in operation in the Rochester Theater here last week, the invention of Manager Thomas D. Soriero and Stage Manager Michael J. Mongovan. The screen is the first of its kind in the country.

According to Soriero, the screen eliminates all possible sound dampening created by location of talkie apparatus.

Eugene O'Brien Steps . . . Into Roland's Shoes

NEW YORK, Dec. 3.—Eugene O'Brien supplants Gilbert Roland in Norma Talmadge's next picture, according to a report from an authentic source. William J. Locke, English novelist, is now in Hollywood writing an original story which is to be used as the next Talmadge vehicle. At the present time it is nameless in title. The probable reuniting of O'Brien and Miss Talmadge will again bring together one of the early romantic screen teams.

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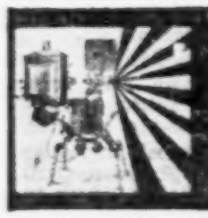
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Sennett With Educ.; Has New Trade Mark

NEW YORK, Dec. 3.—Mack Sennett has signed with Educational to make a series of 20 two-reelers in sound under the Photophone process. The first, *The Lion's Roar*, is now ready for release. It was given a special press showing last week at the Photophone studios.

Sennett's alliance with Educational means that his contract with Pathe is not being renewed.

All of the Sennett two-reelers for Educational will carry a new trade mark, that of a barking bulldog. Made with Photophone, the dog actually barks, the same as Pathe's rooster crows.

The Lion's Roar is Educational's first sound release, altho it has other product on hand, made some time ago with Vocafilm and now on the shelf.

Lange in New York Conferring With Shauer

NEW YORK, Dec. 3.—Frederick W. Lange, managing director of the Paramount organization for Argentina, Uruguay and Paraguay, is in New York for consultation with E. E. Shauer, general manager of the Paramount foreign department, regarding distribution plans for the coming year.

Broadcasting Theme Song

NEW YORK, Dec. 3.—The new theme song, *Yo Te Amo*, of the forthcoming Paramount production, *The Wolf Song*, will be broadcast for the first time by WEAF during the Palmolive hour next Wednesday night. The song is to be sung by Lupe Velez, in the picture.

Santell, Banky, Leave

NEW YORK, Dec. 3.—Director Al Santell and his blond star, Vilma Banky, left New York last Monday for the West Coast to complete the filming of Miss Banky's newest picture, *Fifth Avenue*. It was originally planned to film the bulk of the story in New York, but something went hay-wire in Samuel Goldwyn's plans.

W. De Mille To Direct

NEW YORK, Dec. 3.—William De Mille will direct the film version of Ann Nichol's stage success, *White Collars*, recently purchased by M-G-M. Clara Beranger is doing the adaptation and continuity in talking picture form.

March Joins Paramount

NEW YORK, Dec. 3.—Frederick March, youthful leading man now playing Tony in *The Royal Family* in Los Angeles, has been placed under contract by Paramount. He will appear exclusively in talking films for that company.

Lee Patrick With Pathe

NEW YORK, Dec. 3.—Lee Patrick, Broadway actress, is the final addition to the cast of Pathe's *The Missing Man*, the company's first all-talking Photophone attraction. Miss Patrick recently closed in New York in Willard Mack's *The Common Sin*.

Russian Star's Debut

NEW YORK, Dec. 3.—Another Russian screen star will make a bid for recognition in this country after the first of the year when *Moulin Rouge* is released for general American distribution by World Wide Pictures. Olga Chekova has the starring role in *Moulin Rouge*, which was filmed abroad and directed by E. A. Dupont, who also directed *Variety*, the screen hit of a few years ago. As far as is known, this will be Chekova's initial appearance on a screen in this country.

Three Writers Join Paramount

NEW YORK, Dec. 3.—Three writers from outside of the film industry have been added to the Paramount Astoria staff to write material for sound shorts. They have been signed for a long term, according to Jesse Lasky, and are:

S. Jay Kaufman, widely known columnist and dramatic writer; Morrie Ryskind, coauthor of the book of *Animal Crackers*, and William Grew, author of *The Sap*, *Undressed Kid* and the books for several of Earl Carroll's *Vanities*.

George Abbott, recently signed by Lasky to direct, is handling short talking features for the present and is now working on *The Bishop's Candlesticks*, based on an incident at the beginning of Victor Hugo's novel, *Les Miserables*, once played by James K. Hackett. Later Abbott will direct one or more full-length talkies.

The Hole in the Wall, feature, with Robert Florey directing, goes into production today at the Astoria plant, it is announced.

Pathe Signs Brown

NEW YORK, Dec. 3.—Anthony Brown, for a number of years associated with various New York theatrical producing organizations in an executive capacity, has been signed by Pathe's sound department to work on future dialog attractions.

Pathe Signs Ina Claire

NEW YORK, Dec. 3.—Ina Claire, celebrated stage star, is numbered among the latest of the legitimate players to take a flyer in the movies. She has affixed her signature to a Pathe contract and will be starred in one or more pictures.

The signing of Miss Claire is in line with the recently announced plans of Pathe to foray into bigger and broader fields and corral a flock of real box-office names.

Pathe Talkie Dec. 22

NEW YORK, Dec. 3.—*Captain Swagger*, first of the Pathe talkies, will show at the Strand the week of December 22. This is the initial Pathe Photophone to be released and will be the first picture under the RCA process to play the Strand, controlled by Warner Bros. thru their deal with Stanley.

Kennedy Delays Return to N. Y.

NEW YORK, Dec. 3.—Deals and reorganization on the West Coast, in the interest of both FBO and Pathe, are holding up Joseph P. Kennedy's return east.

He was scheduled to be in New York now, accompanied by E. B. Derr, vice-president of FBO, and Edward Moore, his personal assistant, but will not pull stakes in the West until nearly three weeks from now, according to the latest advices.

Kennedy expects to spend the Christmas holidays with his family in the East, otherwise might stay on the West Coast longer than three weeks.

Iowa Exhibitors To Join Allied States

DES MOINES, Ia., Dec. 1.—The Iowa Motion Picture Theater Owners' Association, at a meeting just held here, has voted to join with the Allied States Motion Picture Theater Owners' Association in its attempt to obtain more favorable contracts for independent theater owners. In the past the Iowa association has been affiliated with the Motion Picture Theater Owners' Association of America, but at the recent meeting members expressed the view that chain theaters and producing companies now exercise so much influence in affairs of this group that it no longer satisfactorily represents the independent owner.

W. E. Steffes, president of the Northwest Picture Theater Owners' Association, and Glenn A. Cross, former president of the Michigan Motion Picture Theater Owners' Association, addressed the meeting here, urging affiliation with the new group.

It has been announced by E. P. Smith, president of the Iowa association, that the new organization hopes to raise a fund of $75,000 to carry out its aims.

Publix Is Negotiating For Rochester Houses

ROCHESTER, N. Y., Dec. 1.—Within a week or two, if negotiations now nearing completion are carried thru, control of the Eastman, Piccadilly and Regent theaters, large down-town movie houses, will pass from the University of Rochester to Publix Theaters, Inc., exhibiting unit of Paramount. Raymond N. Ball, comptroller for the university, has admitted the deal is on.

Gerald Gaddis at New Organ In Ritz Theater, Clarksburg

CLARKSBURG, W. Va., Dec. 3.—Gerald Gaddis will have the organ at the Ritz Theater after December 22. Manager Jack Marks recently installed the new pipe organ, preferring it to the sound devices that are being installed in many theaters thruout the country. Gaddis was organist last summer at the Missouri Theater, St. Joseph, Mo.

Pete Egan Candidate For Office of Alderman

REGINA, Sask., Dec. 1.—Pete Egan, manager of the Capitol Theater, will be a candidate for alderman in the civic election to be held December 10.

Farnham at Granada, Chi.

CHICAGO, Dec. 1.—Frank P. Farnham, well-known radio entertainer, is appearing at the Granada Cafe, where he is one of the chief entertainers.

2 M-G-M All-Talkies Start Grinding in West

NEW YORK, Dec. 3.—Metro-Goldwyn-Mayer has started the ball rolling on two 100 per cent talking pictures at the Culver City studios. The cameras are now grinding on both *The Trial of Mary Dugan* and *Hunted*, the Willard Mack screen play. H. B. Warner is the newest addition to the cast of the *Dugan* picture, having been signed to create the role of the district attorney.

Film Notes

EDDIE QUILLAN, Alberta Vaughn, Marie Quillan and other Pathe players in *Noisy Neighbors* will be afforded ample opportunity to prove their musical ability in the photophoned version of the production. Eddie plays the saxophone and Miss Vaughn and Miss Quillan get a chance to show their talent at the piano.

NINA MAY McKENNY, who has been cavorting in *Blackbirds of 1928*, New York stage hit, has been signed by M-G-M for the feminine lead in *Hallelujah*, the all-negro picture King Vidor is now directing on the West Coast.

ERNEST TORRENCE has signed with M-G-M for one of the important roles in the film version of Thornton Wilder's best seller, *The Bridge of San Luis Rey*. The complete cast is now Raquel Torres, Emily Fitzroy, Jane Winton and Michael Vavitch.

DOROTHY DWAN gets the feminine lead in Ken Maynard's latest Western for First National, *The California Mail*. Al Rogell is directing.

COLLEEN MOORE has donned the makeup again to make *That's a Bad Girl*, from an original story by Carey Wilson. Neil Hamilton has the male lead and William Seiter does the directing.

LUPINO LANE'S new Educational comedy, *Be My King*, has been booked to play Loew's Greater New York Circuit. It opened at Loew's New York last Saturday.

A SHIFT has been made by Paramount in production plans for Clara Bow. Instead of *The Saturday Night Kid* she will next make *The Wild Party*, an all-talkie, by Warner Fabian. John V. A. Weaver is writing the dialog and Malcolm St. Clair will direct.

LEWIS MILESTONE, director of *Two Arabian Knights* and *The Racket*, and Louis Wolheim, character actor, have both been resigned to long-term contracts by Howard Hughes, president of the Caddo Company. While awaiting Hughes' future production plans both will be loaned out to other companies.

STERLING SHERWIN, songwriter, has written three new songs to be tied up with Christie comedies. The three numbers are to be used respectively in *The Carnation Kid*, Douglas MacLean comedy; Billy Dooley nautical comedies, and *The Melancholy Dame*, first of the Octavus Roy Cohen negro screen comedies.

WALLACE SMITH, who has just completed the script on a forthcoming Clara Bow picture for Paramount, moves over to the United Artists studio to do the screen story of *Bulldog Drummond*, in which Ronald Colman is to be starred.

JOHN FARROW has been assigned by Paramount to write the dialog for *The Woman Who Needed Killing*, which provides a talkie vehicle for Olga Baclanova, the Russian screen star.

ROBERT SURTEES, Universal cameraman, now in Germany with Director Joseph Levigard's unit to make two pictures, jumped into the River Spree and saved the life of a German woman recently, according to cable advices received in New York. The Berlin authorities have proposed a medal for him.

ROBERT ELLIS, Gordon Elliott and Mary Marberry have been added to the cast of Columbia's *Restless Youth*, which features Ralph Forbes and Marceline Day.

HERBERT BRENON has finished directing *The Rescue*, a screen adaptation of the Joseph Conrad novel, which stars Ronald Colman. Brenon is now in New York for a conference with Fannie Hurst on the forthcoming picturization of her novel, *Lummox*.

LILAC TIME, which has had one of the most profitable runs of any First National picture in New York, not excepting *The Sea Hawk*, closes its four and a half months' run at the Central Theater December 2.

FIRST NATIONAL'S *Companionate Marriage*, based on Judge Ben B. Lindsey's book on modern marriage, has been booked into the Criterion Theater, Los Angeles. No opening date has been set.

SAL OF SINGAPORE, in which Phyllis Haver is starred by Pathe, is now being scored at the Sound Studios in the East.

A NEW ORGANIZATION, "The Edited by Club", has been started in Hollywood by studio film cutters.

COLUMBIA has just released *The Apache*, a colorful story of the French underworld, with Margaret Livingston, Don Alvarado and Warner Richmond featured.

SAM KATZMAN, Fox assistant director, was married last week to Hortense Petra, comedy film player, on one of the sets being used by Director Norman Taurog in filming *The Diplomat*, with Clark and McCullough. Talking pictures were made of the ceremony.

MONTE BLUE'S first all-talking Vitaphone production for Warner Bros.' *Conquest* was released last week. This is the first Vitaphone talkie in which exterior scenes have been made extensively, the recording in this case having been achieved thru a system of remote controls.

THREE WARNER BROS.' productions in both silent and Vitaphone versions are to be released in December. The trio are, *Beware of Bachelors*, featuring William Collier, Jr.; the George M. Cohan success, *The Home Towners*, and *On Trial*, now at the Warner Theater, New York.

HENRY LEHRMAN has finished directing *Sound Your A*, an all-talking Fox Movietone short comedy, with Arthur Stone and Marjorie Beebe featured.

A REEL FROM Warner Bros.' *Noah's Ark* is to be used by the University of Minnesota to demonstrate the perfection of motion picture camera work to the class attending the series of lectures on cinematography.

F. H. KNOCKE, president of the Medal Film Company of New York, distributors of Pathe product in the West Indies, has just returned from a trip to Cuba and declares that general film business in Cuba is not overly brisk at the present moment.

LLOYD BACON has concluded direction of *No Defense*, Vitaphone picture, costarring Monte Blue and May McAvoy, and is now on a four-week motor trip to Vancouver.

BERTRAM MILLHAUSER, who has been associated as a writer, supervisor and associate producer with Cecil B. DeMille for the last several years, has just been signed by Fox and is now preparing one of his own stories for the screen.

JAMES HALL, Paramount leading man and former resident of Fort Worth, Tex., returned for a visit with relatives and made a personal appearance at the Worth Theater's anniversary program on November 23.

Pathe on Radio

NEW YORK, Dec. 3.—Pathe is to have its own radio station on the West Coast for the dissemination of news and publicity regarding its players and pictures. The deal was made last week between William Sistrom, Pathe executive, and officials of the Culver City Broadcast Company.

The plans are now being completed and ground broken for the new building which will house the studio radio station. According to the arrangement Pathe is being allotted a specific amount of time for the broadcasting of production news and daily announcements of Pathe pictures playing in Los Angeles and near-by cities.

J. A. Ball in New York

NEW YORK, Dec. 3.—J. A. Ball, director of the Technical Bureau of the Association of Motion Picture Producers, Inc., is in New York for a conference with Will Hays and various film and electrical companies relative to improvements and developments in the making of sound pictures. This bureau has been functioning since last October with its principal interests sound and the further improvement in lighting.

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Foreign Film Notes

A COMPANY IS NOW being formed for the production of super films with Irish authors, actors and producers. The project is going forward in Northern Ireland. It is planned to secure film rights of novels and plays written by famous Irish-born authors. The Irish producer mentioned in connection with the project has had experience in Hollywood and Germany.

H. G. WELLS has written six scenarios and filming one of them will begin in England shortly. Wells is writing in this form, it is said, in order to give a send-off to his son, Frank, who has gone into film production with Hon. Ivor Montague. Their star will be Elsa Lancaster, actress and dancer, who specializes in portrayals of Cockney types. Most of the Wells scenarios deal with London life.

DR. STILLE, German inventor, has demonstrated in Paris a simple apparatus consisting chiefly of a highly sensitized steel wire for recording sound and transmitting it. If his claims are established the invention will greatly influence telephonic communication and perhaps be an important addition to development of the talking pictures.

LILLIAN HALL DAVIS, British international star, has had a nervous breakdown, which will necessitate her convalescence for about six months. She was working at Elstree in the picture on which Castleton Knight recently began work. Estelle Brody has replaced her in the cast.

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Lombardo To Headline At New Palace, Chicago

CHICAGO, Dec. 1.—Guy Lombardo and his Royal Canadians Orchestra, now in their second year at the Granada Cafe in this city, have been booked by the New Palace Theater, ace Orpheum house here, for the week of December 9.

Ever since Lombardo's appearance at the Orpheum Theater in Milwaukee last summer, when he broke house records and found he could hypnotize audiences with the "soft and sweet" syncopation that had had the dancers and the radio fans swooning with ecstasy for the last year or so, every theater manager in Chicago has been after them. Lombardo will headline the Palace and will double from the cafe.

Lombardo's appeal is principally in the superb ensemble work. He stages no hokum, but the unit contains a number of fine voices and there is plenty of entertainment. There are three Lombardo brothers in the group: Guy, the leader and violinist; Carmen, the saxophonist, singer and composer of *Last Night I Dreamed You Kissed Me* and many other popular hits, and Lebert, the cornetist, who also doubles on the drums and trumpets. Lombardo's Orchestra was selected to broadcast over the Columbia chain in this territory every night, an honor sought by many other musical organizations. The Music Corporation of America has had the exclusive management of the Lombardo Orchestra ever since it "discovered" them in Cleveland and brought them to Chicago about two years ago.

Marin-Johnson Unit Opens At Loma Linda Inn, Houston

HOUSTON, Dec. 1.—The Marin-Johnson Orchestra opened an indefinite engagement at Loma Linda Inn here Thanksgiving night, coming here from a four months' run at the Plaza Hotel Roof in San Antonio.

Jerry Johnson, sousaphone, is leader of the group. Other members of the outfit are Tiny Horton, Jimmy Stewart, Billy Melquist, Carl Cochran, Jerry Albright, Petie Bye and H. Harris.

William C. Pike Signed By Bond Hotel, Hartford

HARTFORD, Conn., Dec. 1.—William C. Pike and his orchestra, well known thru this section, last Saturday began an engagement at the Bond Hotel here. Pike is a native of Hartford, tho this is his first appearance in this city with his band. During the past summer he played at the Seven Gables Inn, on the Post road between New Haven and Bridgeport.

Willard B. Rogers, publicity director of the Bond hotels, this week announced that the orchestra would probably stay at the Bond here thruout the winter season.

Charles Dornberger Playing At Hotel Kenmore, Albany

ALBANY, N. Y., Dec. 1.—Charles Dornberger and his Recording Orchestra, formerly with Ziegfeld's *Follies* and George White's *Scandals*, is now filling an extended engagement in the Rainbow Room of the Hotel Kenmore here. The orchestra is also broadcasting over Station WGY, Schenectady.

Weiss Doing Hotel Floor Shows

NEW YORK, Dec. 3.—Lew Weiss is exclusively booking the floor shows for the Wardman Park Hotel, Washington, by arrangement with Maxim P. Lowe. Among the acts placed there last week were Billy Rolls and Mann and White.

JOE DAVIS, music publisher, song writer, radio artist, phonograph record artist and sole owner of the Triangle Music Publishing Co., Inc., of New York.

Joe Sanders Writes Collegiate Hit Song

CHICAGO, Dec. 1.—Joe Sanders, of the Coon-Sanders Nighthawks, popular orchestra playing at the Blackhawk Cafe and broadcasting nightly over WGN, *The Chicago Tribune* station, has written a song predicated on the Harold Teen comic strip in *The Tribune* that is declared to be a sure-fire winner. *Harold Teen* is the song's title and it is a real collegiate, fast and up-to-the-minute number, destined both because of its merit and its unequaled tieups to be a big hit.

The Tribune is planning to give the song nation-wide publicity. Copies will be given away with copies of every paper carrying the Harold Teen strip, which will mean a distribution of millions of copies thruout the country. Special advance publicity is to be given the number both in page newspaper ads and thru the medium of window cards and posters.

Sanders is to be allowed to retain the publication rights of the song, a privilege which is expected to be a highly profitable one.

Mike Speciale Succeeds Specht at Jardin Royal

NEW YORK, Dec. 1.—Mike Speciale and his Recording Orchestra this week succeeded Paul Specht and his band at the Jardin Royal, 48th and Broadway. Specht will take his tooters on tour. Speciale is one of the most prolific of the current record makers, recording regularly for all of the major companies.

G. K. Read Has New Act

G. Kempton Read, orchestra director and pianist, formerly with Billy Gaw's *Parisian Follies* Company, is now producing a musical flash act combined with a seven-piece orchestra. The act will be known as Kemp's Studio Orchestra and Dance Revue. Read and his orchestra recently closed a 37 weeks' engagement at the Nighthawk, Mattapoisett, Mass. The new act opens December 5 and is booked by a Boston agent for a vaudeville tour thru New England.

In the roster are Claire Mandley and her Personality Misses, consisting of Helen LeBeau, Eva Ayres, Lillian Ayres, Peggy Watson and Jeanette Ayres; Freddie Sylvia and Eddie Martin, black-face comics, and G. Kempton Read, producer and director.

Tony Shayne Bookings

NEW YORK, Dec. 1.—The Tony Shayne office has closed a contract with the new owners of the Cafe de France in Newark for the appearance of the Art Landry Aristocrats, an Art Landry unit, as the musical attraction for next season.

Harold Oxley and his orchestra last week were given 20 weeks by the Loew office in and around New York. At present they are playing for the Fox Circuit in New York.

The following named bands were placed the past week by the orchestra department: Art Landry and his Victor Recording Orchestra, into the Hippodrome Theater, New York; Joe Farsetto and his band, at the Swanee Club; the Southerners, a new recording band, to open at the Keith house in Patterson tomorrow.

The cafe department reports the placing of Helen Wherle, acrobatic dancer, into the Fifty-fourth Street Club; also the Lee Sisters, Sally and Sunny; Allan Walker, master of ceremonies; Bubbles Shellby, singer, and Mabel Clifford, at the Everglades, New York

Joins Hart Office

NEW YORK, Dec. 3.—Wesley A. Glendenning has been added to the staff of the Max Hart office. He will specialize in booking bands for special one-night stands. The Hart office is occupying booths 98 and 99 at the annual meeting of the National Association of Park Managers in the Stevens Hotel, Chicago, this week.

New Show at Little Club

NEW ORLEANS, Dec. 1.—The floor show at the Little Club this week and until further notice is: George McQueen, master of ceremonies; Kay Davison, soubret; Gypsy Lenore, dancer; Shubert Marcella, blues singer; Johnny Saba, and Benny Penthal. Frankie Quartell and his Grotto Club Orchestra furnish the music.

Dan Haselmire a Busy Man; Reopens at King's Cafe

TAMPA, Dec. 1.—After a brief vacation, Danny Haselmire and his orchestra have reopened at King's Upstairs Cafe here for the winter season. Haselmire has several other cafe contracts pending and expects to place several other units within the next few weeks. Besides directing the orchestra at the King Cafe, Haselmire leads the bands at the Davis Island Coliseum and the Bayshore Royal Hotel.

Frank Noble Recovered

Frank Noble, familiarly known in the songwriting and tabloid fields as "Smiling Frankie," called at *The Billboard* office, New York, last week to deny a report of his death which has been circulating for some time. Altho Noble has been very seriously ill for the last several months, the doctors have advised him that he is now apparently cured. He is getting ready for a trip to Toronto, where he expects to keep busy during the winter season.

Vanity Fair Has New Show

CHICAGO, Dec. 1.—Otto Singer's Vanity Fair, which boasts of one of the best dance orchestras in Chicago, this week launched a new floor show, featuring Buddy Whelan, master of ceremonies, Charlotte Van Dea, dancer, and Helen Savage, blues singer. Dolly Sterling, who has been one of the most popular entertainers at Vanity Fair for many weeks, continues her comic impersonations.

Waterson, Berlin & Snyder Enjoying Heavy Sales

The Waterson, Berlin & Snyder firm has in *Memories of France* one of the outstanding sellers in the sheet music fields, and the number is expected to reach a 1,000,000 sales within the next three months.

Along with *Memories of France*, Waterson, Berlin & Snyder have a natural in *Everybody Loves You*, written by Little Jack Little and Al Dubin. Little is plugging the number heavily over the air to big results. *Half Way to Heaven* is another big seller in the W., B. & S. catalog.

Another recent addition to the firm's catalog is *Monna Vanna*, written by Phil Boutelje and Al Dubin. Waterson, Berlin & Snyder are at the present time retaining 11 branch offices, along with their main office on Broadway.

Gus Meyers, Jr., Appointed Director of Fox-Poli Music

BRIDGEPORT, Conn., Dec. 1.—Matt L. Saunders, general manager of all the Fox-Poli theaters in this city, this week announced the appointment of Gus Meyers, Jr., as musical director of his firm's local theaters. This is a new position and Meyers already has begun his new duties, which consist of the supervision of all of the orchestra and musical programs of the local Fox-Poli houses.

He has been director of the Palace Theater Orchestra here for the last four years, and previously was director of Poli's Palace, New Haven, and Poli's Park Theater, Bridgeport.

Musician Is Slugged

CHICAGO, Dec. 1.—With two black eyes and three upper teeth missing, A. L. Smith, a member of the musicians' union, was found on the street by police. He claimed members of the union had slugged him because he would not withdraw his candidacy for member of the board of directors.

Ballroom Notes

CHICAGO, Dec. 1.—Eddie Varzos has been made leader of the new Trianon Ballroom Orchestra, which made its debut last Sunday. Alternating with the new band on Saturday and Sunday will be Ralph Williams and his orchestra. At the Aragon, another Karzas ballroom, Wayne King and his band will alternate with the Jimmy Green combination.

HIGHLAND PARK, Mich., Dec. 1.—The Highland Park City Council this week passed an ordinance introduced by Mayor John C. Shields, prohibiting operation of dance halls within the city's limits. Another ordinance, which would have provided permission for operation of dance halls and offered a system of licensing them, was withdrawn. There is a possibility the question of dance halls may be placed before the voters at the election next spring.

BURLEY, Id., Dec. 3.—A spacious dansant is being constructed in the building formerly occupied by C. C. Higgins & Company in this city. The work is expected to be completed in about three weeks.

ATLANTIC CITY, Dec. 1.—The ballroom of the new Atlantic City convention hall is practically completed, it was announced this week. Laying hardwood floors and a few other finishing touches comprise the work yet to be done. The new ballroom will have accommodations for 5,000 persons, 4,400 on the main floor and 600 in the balcony.

STAMFORD, Conn., Dec. 1.—Laddin Rock Ballroom opened here last Saturday night.

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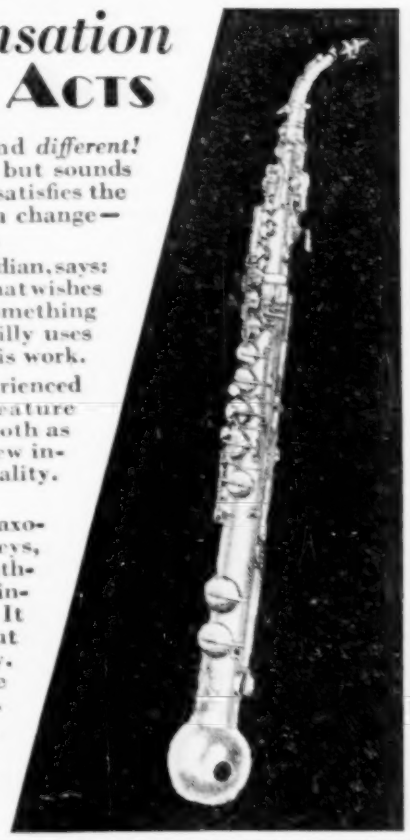

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Sidelights on Music Publishing

By JOE DAVIS

President of Triangle Music Pub. Co., New York.

MUSIC publishing today is a great business. The only trouble is that in the popular field every song a publisher gets out is just like starting in business all over again. A publisher will get out four songs and make up his mind to concentrate on one song in particular. After a few months he finds that his number one song is his number "none" song, and that the song he got out with a one-color stock title page develops into the best seller. Of course, this doesn't always happen, but a good part of the time the real big hits make themselves. It is almost impossible for any publisher to take a song and say that he will put it over as a hit. The best he can do is to use his best judgment in picking songs and every possible method to put each one over.

Today the small publisher has just as much chance of putting over a hit as the so-called "big" publisher. The trouble today is that the "big" publishers are overrated. Years ago the big publishers were really big publishers, because they had not only the capital, but the entree to acts, orchestras and music buyers. The methods today of popularizing songs have greatly changed. Radio is really the big factor. In the past acts were the big thing. If a certain big artiste sang a song in the old days it meant that the song was a sure hit. Other acts would hear this artiste sing the song and immediately flock to the music publisher's office to learn the song and put it in their acts. Today a big artiste can undoubtedly help a song a great deal, but in very few cases can one artiste make a song a hit. Practically all the big stars of the past have made their reputations by the singing of one song or two. Such is not the case today. Acts today sing very few popular songs in comparison with the days gone by. They all want special songs for their act, and either have publishers write special versions on the songs they are working on or have act writers to write them. Actors years ago were heavily paid by publishers to use certain songs, and in many cases put songs in their act that really never fitted. Since the ruling of the Music Publishers' Protective Association absolutely forbids bribing of acts in any form, the acts today only put songs in their act that fit, because they now feel that they have to protect their own livelihood as long as they are not being paid some "graft" by publishers. Some acts received more money for singing songs than they received for their act.

IN THE days gone by an actor would sing a song to a few thousand people, but today a song on the radio is undoubtedly heard by many thousands more. If a song was sung in a certain theater it was made popular in that town or locality only. When a song is on the radio it reaches towns too innumerable to mention. It creates immediate demand, provided the song is good and the rendition the same. The publishers today are cutting down their professional departments more and more, because they realize that the radio means a great deal more. The unfortunate part about the "act" game is that a certain publisher would land a song with an act in New York and work on it in every possible way until the song was in the act and all set. The act would be on the road a short while, and when it reached Chicago or some other big city it would be approached by the "act man" of another publisher and out would come the song of the New York publisher who had no Chicago representation.

Today a publisher can go to various heads of radio hours and get a song in the program and one plug will put it over for from 1 to 47 stations, or whatever particular tieup the hour may have. The heads of these hours are generally people who are ready at all times to grasp material. If a song is good the small publisher has just as much chance of getting it on the air as the big publisher. The heads are all broadminded people and do not judge a song by the size of the music publisher. That is why the smaller publishers today are doing so well. Radio today is making more hits than acts and orchestras put together.

The chain tieups are marvelous and a song on a few chain tieups undoubtedly is in demand immediately. Some of the biggest plugs on the air today are as follows: The Palmolive program thru WEAF and about 31 associate stations. Walter Haenschen has charge of this program, as well as the Champion Spark Plug program, which goes over the same number of stations thru WJZ. Mr. Haenschen is also in charge of the RCA programs, which go on the air thru WJZ on Wednesday afternoons. Another new hour that is a big feature is the Sonora program, which goes over WOR and a chain tieup in charge of Mr. Haenschen. The Ipana program, under the direction of S. C. Lanin, is another WEAF feature, which goes over about 32 stations. The Cliquot Club Eskimos, under the direction of Harry Reser, goes over WEAF and about 32 stations and is also a big favorite. The Dutch Masters Minstrels are heard over the air every Tuesday evening thru WJZ and a chain tieup. This program is under the direction of Percy Hemus and Steve Porter.

The biggest chain tieup on the air today is the Lucky Strike program, under the direction of B. A. Rolfe. This program goes over about 47 stations thru WEAF every Saturday night. There are many more programs that I could mention that use popular songs, but I am quoting the above just as an example of what plugs a publisher can get on a song in a short space of time. All programs on the big stations are made up several weeks in advance. The reason for this is that the stations print programs that are sent to every large newspaper in the United States.

THE records and rolls are another big factor today, but not what they used to be before radio took its strong hold. Years ago a song on the record helped to make the song, but today, unless a song is already in demand or popular, it doesn't mean much at all. Of course, there are many exceptions. A good song that it not a hit can be made by a big artiste in an unusual manner and it may make the song. An unusual rendition or some freakish effect may start a song on the records. The record business today is really divided into three classes—popular, race and hill-billy. Of course, there are the foreign and high-class records, but their sales are small in comparison with the above three mentioned. The companies that issue these three types of records really make their money on the race and hill-billy records. The profits are very small on the popular owing to the cost of advertising, the large sums paid to artistes and the royalty paid to publishers. The various record companies have recording expeditions that are always on the road to record race and hill-billy talent, and the artiste in many cases records the song for a very small fee and throws the song in for good measure without any royalty cost to the record company. Where the company has to pay a royalty it is usually 25 per cent to 50 per cent of what a popular publisher gets, and in practically every case the artiste is only too glad to accept a small royalty on each selection of his or her own.

A few years back when a small publisher would go to a recording manager and try to secure a recording he would receive the same old story about the song not being in demand. The big companies were very particular, and unless a song was a big hit the small publisher had very little chance of getting it on. If the song became popular and the publisher went to the big phonograph manager and asked for a recording his answer a great many times was that, owing to the song being out on the smaller record companies, he could not put it out. Therefore the publisher lost the revenue from the big record company, which in the old days was a handsome sum. Today the record situation is greatly changed. A small publisher today gets every consideration from the big phonograph recording man-

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If you see it in The Billboard, tell them so; it helps us.

ager, and if the small publisher has a good song and it is being broadcast quite a good deal the companies make it and list it for fear that one of their competitors get some sales on a selection that is in demand.

THERE seems to be a song-writing fever today thruout the country. I am receiving about 100 manuscripts from amateur writers each week. I can truthfully say that I go over each one, but it has been a long time since I found any song that came in the mail worth while to publish. The amateur writer does not understand the publishers' requirements. Every big publisher is always surrounded by the best writers. Writers that are always studying conditions and looking for new ideas. The trouble with the amateur is that he takes an ordinary song of some publisher and tries to write around it. The only chance an amateur has is to write a song that is different. Something new in lyrics or melody. If a publisher wants just an ordinary song to fit a certain situation he can get his staff writer to write it or one of the songwriters in the business. The amateur thinks that publishers are burdened with staff writers, but in reality such is not the case. The enormous expense of running a music-publishing business keeps a publisher on his toes all the time looking for good songs. If the staff writer doesn't bring them in consistently he is out. In the old days publishers believed in staff writers like gods, but today a publisher looks at the writing situation in a business way. He wants material and is always ready to listen to any writer.

It has always been my policy to listen to outside songwriters, altho I do some writing myself. One of my big hits, entitled *Dusky Stevedore*, was written by Andy Razaf and J. C. Johnson, two boys who happened to stroll into my office one day after having the song turned down by several of the wise "big publishers". I paid the boys $500 advance royalty on this song, the first time that I ever paid that big an advance on a song. I took the song because it was different than anything on the market. A great lyric with a story and a modern syncopated tune that I felt sure would catch on. Today the song has already sold in six figures and is out on every roll and record in the business. It has already been featured on practically every big radio program that is on the air and will be good for several months to come. Since writing this song the boys have turned in to me *Guess Who's in Town*, *Futuristic* and *Take Your Tomorrow and Give Me Today*. The last song mentioned looks like another big hit for me, as it is a great fox-trot ballad. It has already been recorded 100 per cent mechanically.

Small publishers and new writers have a chance. If you've got the goods be patient and persistent and you'll eventually make good.

Melody Mart Notes

LONELINESS, a new waltz ballad by Lew Pollack and Sidney Clare, is rapidly becoming one of the outstanding numbers in the Sherman Clay catalog, and is being featured by all of the leading orchestras thruout the country.

HARVEY THOMAS writes that Danny White, dancer, is using the *Rap-Tap Buck*, and claims it is the best number he has ever used in his 20 years of dancing. Danny, it is reported, will sail shortly for Australia and the Orient and will take with him several of the Thomas & Tomlinson late numbers to introduce them to the trade there.

DREAM HOUSE, which scored an overnight hit on the West Coast, has just made its debut in the East and looks tremendous. The melody is from the pen of Lynn Cowan and the lyrics are by Earle Fox.

LOUIS ALTER, formerly accompanist for Irene Bordoni, Nora Bayes and other stars, and the composer of the *Vanities* hits, *Hugs and Kisses* and *Blue Shadows*, last Sunday afternoon plugged his two latest compositions, *Dolly Dimples* and *Manhattan Serenade*, over Station WGBS, New York.

HERB BROWN AND GRANT CLARKE have a new Spanish tango fox-trot, entitled *Avalon Town*, which is the theme

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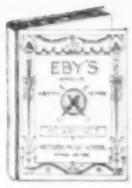

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song for the picture, *Marriage by Contract*.

RICHARD WHITING, composer, and Leo Robin, lyricist, of the Famous Music Publishing Company staff, New York, were recent arrivals in Hollywood, where they will write the theme songs for two current P-P-I productions, *The Wolf of Wall Street* and *The Wolf Song*.

BOB COLE has just taken over the Los Angeles office of Waterson, Berlin & Snyder.

MICKEY HESTER, until recently associated with the Los Angeles office of Shapiro & Bernstein, is now in charge of the firm's San Francisco office.

EDDY JANIS is the new head of the Irving Berlin San Francisco office.

THE MEDITERRANEANS over Station WJZ, New York, have featured *Yamekraw*, a negro rhapsody from the pen of James P. Johnson, on three of their recent programs.

ALFRED AND COMPANY, New York, have just released a "hot" piano transcription of *St. Louis Blues*, by Rube Bloom. This is the first time the famous *St. Louis Blues* has been published as a piano solo, and Bloom, who is the composer of the well-known *Soliloquy*, has transcribed *St. Louis Blues* in his best style.

Musical Musings

A MEYER DAVIS ORCHESTRA is now playing at Edward H. Crandall's Mayfair House, 65th and Park avenue, New York.

JO ASTORIA and his orchestra last week began a winter's engagement at the Miami Beach Golf and Country Club, Miami Beach, Fla.

THE PURPLE AND GOLD COLLEGIANS, of the University of Louisiana, are playing a long string of fraternity dances and college proms in and around Baton Rouge to marked success. The boys played a dinner concert for Paul Whiteman and his boys recently and were highly complimented on their fine work. The Collegians are regular features over Station WSMB, New Orleans. On the payroll are Lloyd Punchess, saxes and director; Duke DeCuir, saxes and clarinet; "Slim" Williams, saxes; Bill King, cornet; "Freckle" Hart, trumpet; Eddie Rachal, trombone; Dick Fussell, sousaphone; George Stout, piano and arranger; Freddie Morgan, banjo and entertainer, and George Crawford, drums and tympani.

RALPH WEBSTER'S Coral Gables Orchestra was the featured musical attraction at Sanders Inn, Aspinwall, Pittsburgh, Thanksgiving Day. The Cliquot Club Eskimos are booked for Sanders Inn in the near future, the management announces.

MOE GOODMAN, drummer, with Blue Steele's Victor Recording Orchestra, now holding forth at the Schroeder Hotel, Milwaukee, is back in harness after a recent operation for the removal of his appendix. During his absence, his place was filled by Tom (Country) Summers, whom Blue Steele describes as a "marvelous rhythm drummer".

PERLEY'S BREED'S ORCHESTRA is featured this season at the Colonial Room, Boston.

JOHNNY JOHNSON'S Recording Orchestra played for the annual football dance in the junior ballroom of the Adolphus Hotel, Dallas, Thanksgiving night.

MORT CLAVNER, formerly banjoist with Ray Miller's Orchestra at the Gibson Hotel, Cincinnati, as well as a number of other name bands, and who recently opened a music studio in Cincinnati, has just organized an eight-piece combination, known as the Cotton Pickers. The new outfit is busy playing club work in and around Cincinnati.

THE AMERICAN LEGION of New Orleans has organized a band of 40 pieces, of which 30 members are experienced musicians.

THE FOREST HILLS-RICKER HOTEL, Augusta, Ga., under the management of Dennis E. Sweeney, has engaged a Meyer Davis orchestra to entertain its guests during the winter season.

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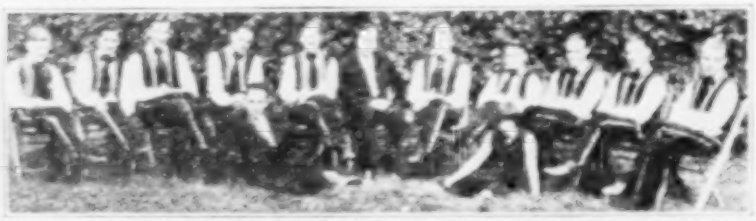

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Copyright Infringement Charged

NEW ORLEANS, Dec. 1.—Copyright infringements by music-hall and dance-hall operators along Bayou Lafourche were alleged in three suits filed in Federal Court on behalf of Irving Berlin, Inc., and Leo Feist, Inc., to recover damages for unauthorized use of copyrighted music. Luke Charpentier, operator of Charpentier's Dance Palace at Cut Off; J. J. Rabstock, operator of the Golden Meadows picture show, and Tony Marullo, operator of an amusement resort at La Rose, were named defendants.

Buffalo Arcadia Doing Well

BUFFALO, N. Y., Dec. 1.—Barneth Satuloff, managing director of the Arcadia Ballroom, and Ray Kneeland, acting manager, are well pleased over the attendance at the dance hall. Bert Stock's Orchestra is the feature this week, and Steve Winegar is featured in several solos each evening.

Vagabonds on Tour

Cato and His Vagabonds, under the management of Cato F. Mann, and with Lester Rohde as director, are at present touring thru Minnesota, Iowa and Nebraska. On December 12 Cato will take his band to the Ridgadon, new dance palace at Sioux City, Ia., for an indefinite engagement. The Vagabonds are handled by the Amusement Service Corporation, Chicago.

In the Vagabond lineup are Lester Rohde, reeds and director; Bruce Olds, piano; Gene Tucker, Robert Gray and "Red" Dow, reeds; Harold Elliott, trumpet; Kenneth Rehfuss, trumpet; E. Van Dusen, trombone; Leo J. Krause, banjo; Leslie Eckert, bass; Clyde Morris, drums, and Nedra Gordonier, singer and entertainer.

New Dance Plan in Spokane

SPOKANE, Wash., Dec. 1.—The death knell of the jitney dance was sounded in Spokane last Saturday, when the two leading dance pavilions, the Silver Slipper and the Garden Dancing Palace, discontinued this form of dancing. Both ballrooms have inaugurated a straight admission system of dancing. Lyle Lewis, formerly of McElroy's Spanish Ballroom, Portland, Ore., has taken over the direction of the Garden Orchestra. He also will act as master of ceremonies.

Sioux City Ballroom Opens

SIOUX CITY, Ia., Dec. 1.—The new Rigadon Ballroom at Seventh and Pierce streets was formally opened Wednesday night, with Pat Arser's Yellow Jackets Orchestra as the initial attraction. The new dance palace will be open to the public on Wednesday, Thursday, Saturday and Sunday nights, while on the remaining nights the hall will be available for societies and private parties.

Free Oratorio at San Benito

SAN BENITO, Tex., Dec. 3.—Plans are going forward for the seventh annual performance of Handel's *The Messiah*. Mayor Brown announces that admission will be free to the public this year. Presentation of the oratorio will be San Benito's Christmas gift to the people of the valley. The soloists this year are all amateur singers from the valley. The orchestra will be larger this year. Flora Todd will direct.

PARIS

By THEODORE WOLFRAM

Hotel Stevens, 6 Rue Alfred Stevens

The Billboard on sale at BRENTANO'S 37 Ave. de l'Opera, GRAND HOTEL, Blvd. des Capucines, and METRO, Place Pigalle.

PARIS, Nov. 21.—Ida Rubinstein is presenting a series of new ballets at the Opera.

Peejay Ringens, the well-known American high diver, leaves by airplane for Berlin tomorrow to look over the amusement situation in Germany.

Grace Moore, the American opera star, will make her final Paris appearance before returning to New York at the Opera-Comique on December 2, when she will sing the title role of *Manon*.

The Flying Codonas and Maximo went over big at their opening at the Cirque d'Hiver last Friday. Lillian Leitzel makes her Paris debut at the same house this week.

The Jardin d'Acclimatation will remain open all winter, presenting its free outdoor circus Saturdays and Sundays when weather permits.

Jose Padilla, the Spanish composer, and his orchestra are at the "Florida" for a brief engagement before starting on a world tour.

Edward Sterling, of the English Players, has secured the European rights to *The Command To Love*, from J. E. Witteried, the Franco-American playbroker.

Raquel Meller is the star of the present program at the Empire Music Hall. The dance team, Florence and Grip, and the English knockabouts, Mann and Thitt, are also on the bill.

Ben Miggans, in charge of Movietone activities in Europe during the last several months, and Mrs. Miggans are spending a few days in London before returning to New York.

E. B. Granstaff and Sam Marshall, the colored American comedians, have completed their engagement at the Oeil de Paris.

Several buildings are being demolished on the Rue Faubourg Saint-Honore to make way for a theater with a seating capacity of 2,000.

Edmond Sayag, manager of the Ambassadeurs and the Theater de la Concorde, will leave for New York shortly to book acts for the spring revues at those houses.

Harry Pilcer, the American dancer, and a troupe of Gertrude Hoffmann Girls will be the features of the next revue at the Moulin Rouge Music Hall.

The English Players are presenting Arnold Bennett's *The Return Journey* at the Theater Albert Ier.

Christiane and Duroy, the French dancers, leave for New York at the end of the month.

The American dancer, Nina Loruld, of California, has arrived in Paris from a dance tour of the Orient.

Kanui and Lula are presenting their Hawaiian number at the Olympia Music Hall.

Another new cabaret, The Lantern, opened in Montmartre last week.

Ben Bino, the American trapeze artiste, leaves for Nice on Saturday to fill engagements along the Riviera.

Alan Shire and Charles Carlton are at the Radio Dancing this week, presenting one of the classiest dance acts seen in the cabaret belt for some time.

Jerry Guion, the versatile dancer of Los Angeles, is in Paris on a vacation. She leaves shortly for an extended tour of Europe.

Jacques Feyder, the French motion picture director, leaves shortly for Hollywood to fill an engagement with Metro-Goldwyn.

Donny Polo and his American jazz band are being featured at the Abbaye de Theleme in Montmartre.

Sacha Guitry's spectacular drama, *Charles Lindbergh*, opens Saturday night at the Chatelet. Lola Menzell, the American dancer; Laura Hayward, C. H. Leeming and several other Anglo-American artists will be in the cast.

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Thoughts

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Be My Baby

Sugar Babe, I'm Leavin'

Drifting Back to Dreamland

Tho You Went Away

Washington and Lee Swing

Because You Are My Dream Girl

BLUE STEELE
AND HIS

Beyond the Sunset

Betty Jean

I Knew I'd Miss You

Virginia Lee

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Note: Names above are our Victor Records released during the past year.

Repertoire

Conducted by WILLIAM SACHS—Communications to 25 Opera Place, Cincinnati, O.

Marks Co. Is Back In Old Territory

WATERTOWN, N. Y., Dec. 1.—The Marks Stock Company, featuring May A. Bell Marks, a big favorite with local theatergoers 15 years ago, is back in this territory after a long absence. The company is playing rotary stock in the small towns around here, with a view of landing a stock date either in this city or Carthage, N. Y. The Marks players are expected to make this city their headquarters during their stay in this section, making the various stands each night by motor.

R. W. Marks is handling the bookings for the Marks Stock Company thru these parts and is reported to be meeting with little difficulty in booking the show in the towns thru here, due to the show's past good record in this territory.

When the company played full-season stock engagements in this city, Mrs. Marks conducted a dramatic school here and she had Watertown talent appearing in her companies at various times. The company played for 17 consecutive seasons in Watertown, and always during fair week was booked at one of the local houses. Her 10-20-and-30-cent plays always attracted thousands. May A. Bell Marks, who was one of the best known stock leads in the country, is now doing character leads with the company.

Tad's "Uncle Tom" In Winter Quarters

MIDDLETOWN, O., Dec. 1.—Tad's *Uncle Tom's Cabin Company*, C. B. (Tad) Harmount and C. W. Shartle, Jr., owners and managers, has just moved into its recently acquired winter quarters in this city. The new quarters consist of a one-story fire-proof building with 10 acres of ground.

The show enjoyed a big season the last summer, Manager Harmount states. He attributes the success of the troupe to the fact that it played practically all big-city stands, where other shows feared to trod. Tad's *Uncle Tom's Cabin* Company carried 40 people and was considered one of the best equipped "Tom" shows ever assembled. The show was transported on five large trucks and five smaller trucks. A calliope on a truck body was also carried.

For the coming season Managers Harmount and Shartle have made arrangements to use two calliopes, one in advance and another back with the show. A new 30-foot tent, with two 40-foot middle pieces, has also been ordered for the 1929 season, the management announces, and one of the largest stages ever erected under canvas will be used next season to produce the grand old drama. Many of the old gang have promised to be back on the job early in the spring, among them Charles Dietrich, Bill Faihl, Dave Livingston, Roy Wyant, Ed Espy and others. The show will open its 1929 canvas season at Hamilton, O., May 1. From Hamilton the show will move to Cincinnati, and then double back to Dayton, Lima and Toledo, O., and then to Detroit.

Manager Shartle is at present in Texas on a wild duck hunt. Six great Dane dogs were received at winter quarters this week.

HARRY O. AND BESSIE BROWN, who closed their motorized tent show recently after a successful 20 weeks' tour thru Wisconsin, will spend the winter months at their home in Abbotsford, Wis. The past season was their twenty-third on the road. Their 1929 season will begin early in May.

M. L. MITCHELL, owner and manager of the M. & M. Tent Show. Snapped with Chief Sam Rock and Chief One Feather at the Pine Ridge Reservation in Western South Dakota during the show's engagement there recently. Mr. and Mrs. Mitchell, who closed their tent season in Nebraska the middle of October, are now on a motor trip to the West Coast. They will open their 1929 season in South Sioux City, Neb., about the middle of May.

Mrs. C. D. Wilson Carries On

PRATT, Kan., Dec. 1.—Abiding by the unwritten law of the stage, Mrs. C. D. Wilson took her part as usual in the Wallace Bruce Players' performance here last Saturday night, after receiving a message just before curtain time that her sister was dying in California.

Slout Players Conclude 10 Weeks' Tour of Canada

MOOSE JAW, Sask., Dec. 1.—The Ruth and L. Verne Slout Players last night concluded a 10-week fall tour of Canada, and left here immediately for Superior, Wis., where they will start their winter season, which will take them thru the Northern Peninsula of Michigan, Wisconsin, Illinois and Ohio, as well as a few spots in Iowa and Missouri.

The company will conclude its winter run about April 1, in time to begin preparation for the opening of the spring season early in May. Before going under canvas, the company will play a six weeks' stock engagement, moving under tent when the weather permits.

Mr. and Mrs. George E. Kempton, who have been absent from the Slout cast for the last two years, are back in the lineup and are again handling the characters. The Kemptons were formerly associated with the Slouts for many years. Another new addition to the Slout troupe is Dennis O'Connell, who recently came on to do second business.

English Repertoire Company Appears at American, Spokane

SPOKANE, Wash., Dec. 1.—The Maurice Colbourne Players, repertoire company of London, Eng., played a three-day engagement at the American Theater here this week, during which time the troupe presented a group of five Shavian creations.

Included in the Colbourne cast are Baliol Holloway, Barbara Wilcox, Haroldine Humphreys, Phyllis Coghlan, Maurice Colbourne, Lambert Larkin, Constance Pelissier, Rule Pyott, Greta Rowell and Francis Jacobs. The company's work met with whole-hearted approval, but it is regretted that a greater interest was not shown in the group of plays presented.

Loomis Co. To Lay Off For Holiday Season

The Alleritta Loomis Players, under the management of G. C. Loomis, has lost only one night since opening its season August 5, last, in Texas. The show is playing three-night stands and business, according to the management, has been spotted in places, but very good as a whole. Only one change has been made in the cast since the opening. Manager Loomis has just received a new 50 by 110 top from the Rogers Tent & Awning Company. The company and equipment is transported on nine trucks and passenger cars.

The show will lay off for two weeks, beginning December 15, during which time the members will go home for the Christmas holidays. Mr. and Mrs. G. C. Loomis and Miss Alleritta will visit in Kansas City, driving thru in their new sedan. J. R. Warfield will go to Dallas, the Fletchers will visit in San Antonio, Jimmy (Toby) McGee will journey to Fort Worth and Lewis Walrath will go deer hunting near San Antonio.

The show will reopen January 5 with a new string of plays and is booked for a long line of return dates. Included in the roster are G. C. Loomis, owner and manager; Alleritta Loomis, ingenue leads; Mrs. G. C. Loomis, piano and general business; Lewis Walrath, leads; Jimmie (Toby) McGee, comedy; Billy Fletcher, director and general business; Mabel Fletcher, general business, and Joey Applegate, heavies and characters.

The company's five-piece orchestra is under the direction of Lewis Walrath, and J. R. Warfield has charge of the top, with five assistants.

Golden West Show in Houses Thru Penna. and New Jersey

The Golden West Show, A. L. Kinney, manager, is playing halls and picture houses thru Pennsylvania and New Jersey to good business, George Brown, show secretary, reports. The troupe of five people is playing one-night stands, the outfit being transported by motor. The management reports a prosperous season under canvas the past summer, and it is planned to enlarge the show for the 1929 canvas season.

Illness Closes Burton Show

The Burton Comedy Company was compelled to close its season recently on short notice, due to the serious illness of Mrs. Harry F. Burton. Mrs. Burton has been removed to Ann Arbor, Mich., where she is under the care of an eminent specialist. Her condition is reported as being critical.

Kansas City Ripples

KANSAS CITY, MO., Dec. 1.—Addison Aulger, of the Aulger Bros.' Stock Company, was here the first of the week, en route from California to rejoin the show in Iowa.

INDIAN GEORGE, of the Indian George Medicine Company, played with an act at Convention Hall November 25. Indian George expects to secure more dates in this vicinity.

TOBY SHELTON, of the Ward Hatcher Players this summer, recently left the Hila Morgan Show in Arkansas and is now in the city visiting his sister and brother.

VICTORIA MAYNARD and Raymond Jarvis left the Helen Blake Players at McCook, Neb., the middle of November. Raymond Cox left the show November 25, and went to his home in Denver for a rest.

AL. C. WILSON left here the first of the week for Minneapolis to join the McCall-Bridge Players as director.

MARY CECILIA HALE and Paul Leftwich are with the Ross Lewis' *Radio Dolls*, in stock in Zanesville, O. Miss Hale is the daughter of Bessie Hale, well-known dramatic actress of this city.

BERTIE DARNOC is in the city until after Christmas. Miss Darnoc was called here from St. Louis on account of the recent death of her mother.

MR. AND MRS. EDDIE GRAVES have closed with Dude Arthur's Comedians and are taking a two weeks' vacation at their home in Victoria, Tex. They report having enjoyed a pleasant and prosperous engagement with Dude. They will take their own company into theaters in Texas in the near future.

WILLIAM WARE left here this week with his new six-people show to commence the fall season in the Dakotas.

DUDE ARTHUR'S COMEDIANS, now playing in Texas, are planning on taking a two weeks' vacation for the Christmas season, but will resume their tour immediately after the holidays.

MR. AND MRS. HARLEY BAKER, who closed recently with the Goff Players, are in the city.

FRANK CAPP, of the Baker-Lockwood Company, returned here yesterday from a trip to Rotan, Tex., where he went to confer with Harley Sadler regarding a new outfit. He left at once for Chicago to attend the park and fair managers' conventions next week.

GEORGE P. HAINES is planning on opening his Haines Comedians in circle stock in Kansas early in the new year, playing houses until April, when he will go under canvas.

HARRY P. MILLER, manager of the Miller Stock Company now in Texas, was a visitor in the city last week for the purpose of buying new equipment and engaging people for his show. Miller will close his tent season in the Lone Star State December 15, and after a short vacation for the Christmas holidays will resume his tour in houses.

GEORGE HITCHLER is spending a few days in this city. Hitchler reports business good for his country store act which he is showing thru Iowa.

EARL BARNES, who closed recently with the Abe Rosewall-Dubinsky Show, is in Kansas City.

BASIL BAKER joined the Billy (Toby) Young Players in Texas recently.

EDGAR SETTLE was a visitor here last week, en route to his home in New Franklin, Mo., for a short stay. Settle closed recently with the Rosewall-Dubinsky Show.

GLADYS FULLER, after a short visit here, left for Mobile, Ala., to join the Paul English Players.

MR. AND MRS. ARNOLD GOULD are in the city for a short visit, coming in from Mississippi.

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I. C. HEFNER

TWO 80-FOOT CARS OF EQUIPMENT, ROYALTY PLAYS, SPECIAL SCENERY, FEATURE VAUDEVILLE

The ancient feast has come again, and for a time the world lays by its worldliness and gives over to rejoicing and good cheer. It is a season for renewing old friendships and for strengthening the bonds that hold us one to another.

In that spirit we greet you this Christmas, and, while the year that is nearly past has not been without its perplexities, the year ahead is rich with twelve golden months full of promise.

That their promise will be fulfilled for you is the sincere desire of this entire company.

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BOBBIE SICKLES

HATTIE GOLFORB

RUSSELL SNOW

LEW CHILDRE

LEE WHITCHER

JERRY SHEAN

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T. R. M. P. A. Notes

By PAUL ENGLISH

President

Have you noticed, in the last week or so, the great number of stories appearing in the newspapers about Adolph Zukor and his party of big motion picture men on their way from the East to the West Coast?

In all cities of any importance these men stopped long enough to be interviewed, and they made good use of the opportunity to get in some nice publicity that will help the movie theater business.

Same when Will H. Hays, czar of the film producers' organization, goes on a tour or trip.

His arrival in a town is news, and anything he says is front-page copy.

The public reads these stories, is impressed by the prominence given them, and is strongly influenced as a result.

Why do these big boys have so much attention and publicity showered upon them?

Because they represent a big, recognized business.

Because their business is organized.

Because thru organization they maintain a contact with the public and see to it that the right kind of propaganda is kept in circulation all the time.

When interest appears to be waning, a few special announcements or a "good-will" tour by a few important figures in the industry acts as a quick reviving tonic.

When calamities occur, some speeches and announcements by Hays immediately restores public confidence.

Organization is what makes this possible for the picture people, and for any other industry.

When you speak or act as a consolidated group you get more attention, and your activity commands more prominence, than when you do something as an individual.

Not only that, but in an organization there invariably is someone to stir up action when things seem to lag, whereas individuals are very apt to procrastinate without being prodded by anyone.

Your T. R. M. P. A. is in a potential position to do the same for the tent-show industry as the Hays organization is doing for the moving picture men.

Our field is not so hard to cover, if co-operation is extended from all corners.

Your business needs a formidable "front."

This can be made possible only thru a strong, well represented organization.

The T. R. M. P. A. is a going concern and can be developed into such an organization.

It's up to the tent managers entirely whether they are going to be just a bunch of scattered links or a strong chain that will bring the same notice and respect accorded to other organized industries.

Rep. Tattles

THE HIGH BROWN TRIO, Jones, Craig and Dell, after closing a successful season with Harrington's *Uncle Tom's Cabin* Company, is now playing an indefinite engagement at the Lyric Theater, Kansas City, Mo.

OPAL SILVERTON (Mrs. H. E. Walker), leading woman with Jack Ford's Comedians, was stricken recently with a severe attack of influenza, followed by a serious heart attack. The company is laying off at Caliente, Nev., awaiting her recovery.

BOB MORAN, formerly of the Musical Morans, is seriously ill at his home, 304½ Dauphin street, Mobile, Ala. Moran writes that his pipes are gone, that he is broke and unable to work and would be pleased to hear from friends.

LOLA E. PAINTER, repertoire leading woman, who has been located in Louisville, Ky., for the last several weeks, was called to her home in Brodhead, Ky., last week, due to the serious illness of her son, Frederick, who is suffering with a relapse of typhoid fever.

JACK LAMPTON, who closed recently with the Rubin & Cherry Model Shows, has joined the Earle Newton Players. He is playing drums in the Newton orchestra. Jack asks old friends to drop him a line.

ROWE AND WALSH, oldtimers in the rep. and dramatic field, were visitors at the rep. desk last week. They will remain in Cincinnati, working vaudeville for Morris Jones, until they land something for the balance of the winter. Rowe and Walsh have been in Chicago for the last six weeks and report that conditions there for the actor are none too forte. They were last season with the Harry O. Brown Comedy Company thru Wisconsin.

J. S. ANGELL reports that his plays are leasing well with the various stock and repertoire companies, and that his new play, *Magic Strings*, written in collaboration with Jack Emerson, will soon be released.

BESSIE MAE SMITH is spending the holiday season in New Haven, Conn., where she will be glad to hear from old friends. Her address is 70 Sea street, New Haven.

KINNEY'S ENTERTAINERS, who recently closed their tent season, are now located in Philadelphia, where they will spend the winter.

MARY REAGAN is the new leading woman on the J. Doug. Morgan Show, playing thru Texas. She has replaced Marguerite Engle, who was called home recently, due to the serious illness of her mother.

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Tent Film Shows in France

THERE is one form of entertainment which exists plentifully in France. This is the itinerant show—often it calls itself a "music hall", a name which is the only English thing about it—which consists of a motion picture, a circus act or two and perhaps a comic singer. Day after day these little enterprises (it is difficult to know what to call them, except by the invented name "cine-circus") travel the roads of France, drawn, the more prosperous of them, by motor wagons, the more needy by mules or horses. Every afternoon they pull up on the place communale of some village, erect their show tent and send a man with a drum, or other instrument of noise, round the neighborhood announcing their presence and attractions. Every evening the show is given. The tent is then dismantled, a few hours are given to sleep and early next morning the place is empty once more.

There must be hundreds of these humble "cine-circuses" in France. How those who conduct them manage to make a living is a mystery, for their seating accommodation is small, their prices low, and they have a considerable staff and equipment. One, consisting of four wagons, pulled by a tractor, carried its own electric light plant, and at least 10 adults, besides a performing pony, a dove (produced by the conjuror out of a bottle), and several small children.

Yet the tent could not have held more than 150 spectators, and there seemed to be no signs that the 50 or so who were present were regarded as an unsatisfactory audience. The price of admittance was 60 cents for adults and 40 cents for children. Halfway thru the evening the hat was brought round (no excuse was offered for this proceeding) and it may have collected about 30 francs. So that the whole troupe had for its evening's reward about the equivalent of $6.25, less expenses.

The entertainment opened with an overture played on an accordion, a fiddle and a drum. Then the musicians dispersed—one to some job outside the tent, one to work the motion picture machine and one to manipulate the gramophone, which supplied music during the films. This last was an active employment, for the records were old and worn, so that the needle needed continual prodding on to prevent it slipping back into the groove it had just left and making that yaw-yawing sound which a gramophone produces when it keeps repeating one half bar of music again and again.

The moving pictures solved a puzzle of long standing. They showed where films go to in their old age—they travel from one French village to another, accompanied by a wire walker, or a performing pony, or "M. Alphonse and his educated pig". On the evening of our visit we had a "new drama" (so we were informed by the operator, who popped his head out of his box to do so) in five parts, entitled La Faute d'Odette. Perhaps some reader of this article may remember when this film was produced. From the costumes one puts it at about the year 1912. Then for a comic film came one of the productions of an almost forgotten acquaintance, "Fatty" Arbuckle. And in some French village, this very evening, as likely as not, Jolly Bunny, first of film comedians, is still raising laughter with that grotesque face of his.

The French love of a show in a tent or a booth must be deep-seated indeed for these performances to survive and to be able to display 15-year-old films and to crack jests of 15 centuries, even in towns which possess real picture theaters, showing almost the latest films. But one cannot help feeling that those who work in them must do so for a very small reward—measured either in money or in happiness.—*London Times.*

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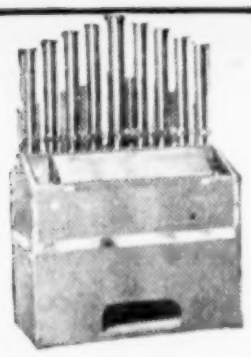

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KANSAS CITY, MISSOURI

No Show Christmas Eve For Clemant-Walsh Players

DES MOINES, Ia., Dec. 1.—For the first time in the history of stock here, the President Theater will be dark Christmas Eve. William C. Walsh, directing manager of the Clemant-Walsh Players, and doing a splendid business, has just announced that there will be no show on Christmas Eve in order that all members of the company may enjoy the evening with families and friends.

San Francisco

A big advance sale is reported for the two weeks' engagement of George Arliss, who is to open here at the Geary Theater shortly in *The Merchant of Venice*. Arliss had a few open dates and played one-night stands in Marysville and San Jose before opening for four days in Oakland.

More than 30,000 persons have seen *Easy for Zee Zee* at the Green Street Theater, according to Manager Sid Goldtree. The theater has a capacity of less than 400 seats and is usually sold out. *Zee Zee* will probably run well after the Christmas holidays.

The Squall, which closes here December 1 at the Geary Theater, is to go back to Los Angeles, but in the meantime is to go on the road for two weeks. It will play California towns, except for one night in Reno, Nevada.

Nat Holt's Girl Show has boosted the business at the Union Square Theater. It is understood that Holt is there for four weeks, with one more week to go. Further time it is said depends on the box-office showing.

The Marriage Bed, the current attraction at the Columbia Theater, is doing good business.

Al Jolson's singing talkie, *The Singing Fool*, is still the attraction at the Embassy Theater and is now in its fifth week at that house. Capacity audiences are the rule.

Leo Carrillo, who is appearing in *Lombardi, Ltd.*, at the Alcazar Theater, is proving a big drawing card and is playing to crowded houses. At Duffy's other house here, the President, May Robson is proving equally popular in *Mother's Millions*, which is in its fourth week.

Mabel Riegelman, prima donna, was rendered unconscious and painfully burned in an accident last week.

Louisville

Rollo Wayne, Shubert scenic artist in New York, has been obtained to design the settings for *Wedding Bells*, the Alumni Players' production at the University of Louisville Playhouse.

For the first time in the history of the Mary Anderson Theater, six motion picture shows will be given daily, beginning with *Wings*.

Pasha, Oriental dancer, appearing as special attraction at the Gayety this week, has been held over for a second week by Col. Abe Finberg.

Irwin Schenckman, concert pianist, played to about 300 people in the Columbia Auditorium Thanksgiving night.

Dracula, originally booked for only three days at the Brown Theater, has been scheduled for a full seven days, due to a change in New York bookings.

St. Louis

Eddie Peabody opens tomorrow at the Missouri Theater as master of ceremonies.

The German Players presented *Der Vulcan*, a three-act comedy, at the Jefferson Hall on Sunday evening. The cast was headed by Helen Rother, Rex Ritter and Ludwig Koppee.

A new dramatic organization was launched here this week when a group of men and women active in dramatic circles formed the Golden Goose Players. The new organization plans to give for children a type of play which is lacking on the legitimate stage. The first play will be *The Wizard of Oz* and will be given at the Artists' Guild Theater during Christmas week.

Among other visitors to this office during the week was George L. Barton, whose *Steamboat Bill From Louisville*, colored musical comedy, is playing the Booker T. Washington Theater here this week. With Barton was Hugh Ettinger, who, beginning next week, will manage one of Barton's other colored musical shows.

Mr. and Mrs. Bert Barrie, who have been playing at the Liberty Music Hall for the last six months, closed there on Saturday night and departed for Detroit, where they will open at the Loup Theater next week.

Charges of giving an indecent performance at the Liberty Music Hall, Oscar Dane's burlesque stock company house, on April 26 were dismissed when the defendants appeared for trial in Court of Criminal Correction.

Cleveland

Seymour, the magician, arrived last week from Chicago.

Virginia Faire, who worked with the Rockwood Entertainers a couple of years ago, has arrived in town from Rochester, N. Y., and expects to work clubs here thru the winter.

Georgette Cohan has been well received at the Little Theater the past week, in *The Rubicon*. The Little Theater is patronized almost exclusively by the elite of the city.

Charles Edwards, well-known stage mechanic, is in the city from Detroit, to attend to some legal business.

Ben Weller, Adolph Kraft, Lew Fernberg and Red Watson are organizing a new lodge, to be known as the Needlers, to take the place of the Old Greeters here. It will be incorporated and sponsored primarily to furnish recreation exclusively for showfolks.

Rae Bourbon, with his new partner, Bert Sherry, arrived from Pittsburgh. Bourbon has severed partnership with Gene Grey, and his new act is a comedy, entitled *I'm Quitting*. Bourbon will work clubs as well as vaudeville dates around here.

Isabel Cather, formerly with Ted Lewis, is now appearing at the Rainbow Room at the Hotel Winton as is Florence Barlow, of the Barlows, for years with the Ringling Circus. Miss Barlow is presenting a contortionist act.

Ray Donelly is back as flyman at the Stillman, fully recovered from a recent accident.

Milwaukee

Al Jolson's *Singing Fool* has just closed an eight weeks' run at the Garden. Both the Garden and Majestic will open their shows on Fridays in the future, according to L. K. Brin, manager.

R. Hutchinson, of Portage, Wis., was a visitor in Milwaukee during the past week.

The Butterfly Theater will spend more than $100,000 on remodeling.

Francis X. Bushman, movie star, opened a week's engagement at the Wisconsin Theater Saturday, inaugurating a new stage policy at the Wisconsin.

Eddie Weisfeldt, stage director of the Wisconsin Theater, has just returned from New York.

Christmas With The Old Minstrels

By GEORGE R. GUY

At Kelly & Leon's Minstrel Hall, 720 Broadway, in the good old town of New York, Christmas was a banner event when minstrelsy was in full flower. The minstrel men hailed the Yuletide like a bunch of exuberant kids. We were all like one big family in that permanent home of minstrelsy more than a quarter of a century ago.

Everybody did his best to make the other fellow happy at Christmastime. The compliments of the season were passed and presents were exchanged in an atmosphere of bon camaraderie and good fellowship. On Christmas Day the "Merry Christmas" greeting was given to every artiste in his dressing room before the show started. Refreshments and cigars were passed around. They were a happy bunch of good fellows, springing new gags on each other, relating experiences (some of them true) and cutting up capers.

In the bunch one year I recall Edwin Kelly, the Only Leon, George Christy, Eph Horn, Cool Burgess (Moore & Burgess Minstrels), Governor Add Ryman, George Guy, Sr.; John Allen, John Obriest, George and Willie Guy, Hogan and Hughes, Dick Sands (jigger extraordinary), Sam Price, Ainsley Scott, George H. Griffin, Sam Purdy, Cool White, Billy Arlington, Ben Cotton, Johnny Booker, Harry Stenwood, Tom Prendergast, Charles Shattuck, Fred Naylor, Charles Church, Joe Raynor, Jim Bamphlin, Otto Burbank, J. H. Brockway, Nelse Seymour, Little Mac, Jack Surrige, Tom Doniker, Dick Ralph and Steve Rogers.

Every year, of course, there were many changes and different performances in the company. It was always a happy Christmastime.

Hughey George Ill, Destitute

CHATTANOOGA, Tenn., Dec. 3.—Hughey George, old-time vaudeville, circus and minstrel performer, is critically ill with pneumonia in this city. George was also well known as a circus clown. He has many friends from whom he would like to hear at this time, being in destitute circumstances. His address is 13½ Market Square, Chattanooga.

Professional Women To Hold Annual Christmas Bazaar

NEW YORK, Dec. 1.—The annual bazaar of the Professional Woman's League, Mrs. Ben Hendricks, president, will be held at the Hotel Ansonia, Broadway and 73d street, December 13, 14 and 15. It will be a three-day affair, starting Thursday at noon and ending Saturday at midnight. Pearl Abbott, who is chairman-in-chief, is assisted by Vice-Chairman Mrs. John McClure Chase.

The list of booths to date with their chairmen are as follows: Dolly Dimple booth, Mae H. Reilly; The Chapeau, Elsa Stemple; fortunes wheel, May Abbey Lessey; grab bag, Kate Fowler Chase; sweet shoppe, Emmie J. Howard; gold book, Francesca Redding; goodie snacks and general store, Frances Brooke; autographs, Louise May Gotthold; beauty salon, Mrs. Harland Dixon; milady's hope chest, E. J. Pattenden; mystery den, Rhea Appleton; theater gift shoppe, Clara Thropp. The bridge tables will have the P. W. L. chairman of cards as its head, Mrs. Minnie C. Kerr.

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"League of Nonsense" Pleases Cin'ti Crowds

In speaking of musical comedy tabloids, we have always said that if an attraction comes from New England way, you can gamble that it is a top-notch show, and our faith was not shattered last week with the appearance in the Cincinnati district of Frank Smith's *League of Nonsense* Company, a Boston show. A good chorus, a fine brand of comedy, snappy bits well delivered and lots of speed thruout characterizes the troupe as one of the best that has been here this season. So well did the *League of Nonsense* Company take here last week, that the management of the Casino Theater, Cincinnati, the regular Monday night stand, brought the attraction back on Thanksgiving Day, the show playing to capacity crowds on both days.

In the *League of Nonsense* lineup are Frank Smith, owner, manager and comic; Henry Curry, second comic; Little Billy McKeon, dancer and comedian; Jack Berry, straights; Al San Souci, juvenile and dancer; Tom Powers, dancer; Jim Glennan, leader; Allie Bagley, ingenue-prima donna, and Mina Graham, soubret. The chorines are Millie Thompson, Doris Thompson, May Bennett, Christine Kammerer, Vera La Belle, Eleanor Olaire, Irene LaMar and Lillian Powers.

Frank Smith's comedy work smacks of originality. His work is refreshing and free from smut and funny as the devil. At the Newport Hipp, Friday night, he held the crowd in the palm of his hand, and his every move was good for a belly laugh. He holds the record for heavy laughs here so far this season. Henry Curry did well in the second comedy role. Little Billy McKeon, midget dancer and comedian, is a real novelty entertainer. His comedy work with Smith just after the opening, and again in the baby-carriage bit, was nicely received. Jack Berry is a forceful straight man, and was seen to good advantage in the small part handed him in the opening bill. Al San Souci, dancing juvenile, took well with the Hipp. customers. Allie Bagley and Mina Graham handled the feminine roles satisfactory. Their song numbers got across to a nice hand.

The company can boast of an excellent line of specialties, and plenty of them. Tom Powers and Al San Souci opened the bag with a nifty double-dance routine, which gained them a warm hand. Their individual dance numbers also got across nicely, especially the Russian work by Powers. Christine Kammerer entertained with a fair brand of acrobatic dancing. Curry and Graham garnered a big hand with a bit of double harmony singing. Billy McKeon sang and danced to *That's My Weakness Now*, aided by the chorus, and was brought back for an encore. The troupe's hokum quartet had 'em laughin' from gong to gong, and went off to a big hand.

The chorines are a fine-looking lot. All of them of the corn-fed variety and all about the same size, they add much to the attractiveness of the performance. They are well drilled and sport a fine array of wardrobe.

National Capital Welcomes Cook's Musical Comedy Stock

WASHINGTON, Dec. 1.—Charles Emerson Cook's Savoy Musical Comedy Company was given a flattering reception at the opening performance of *No, No, Nanette* last Sunday and the musical attracted big business thruout the week. The cast included Eddie Morris, Virginia Marvin, Roger Gray, Renee Hamilton, Frank Gallagher, Carrie Reynolds, Beatrice Lee, Rosa Snowden, Ann Gillespie and Anne Greene. The scale of prices for the new season ranges from 50 cents to $1.50 night and $1 to matinees. **Next week's bill will be *Wildflower*.**

BILLIE SAUNDERS, comely soubret, with Johnny (Bozo) Mattise's "Dixie Darlings" Company on the Sun Circuit. Miss Saunders is in private life Mrs. Johnny Mattise.

Jack Lord in 11th Month At Star Theater, Rockford

ROCKFORD, Ill., Dec. 1.—Jack Lord and his *Must-Girls* Company are now in their 11th month at the Star Theater here, presenting farce comedies, revue bills and flash productions.

The house policy is two bills a week, with a special midnight ramble every Saturday night. Various contests and other extra attractions are featured on Tuesday and Friday nights. The company totes a line of special scenery and a fine assortment of chorus wardrobe.

Patent Leather Girls Open Two New Houses

NEW PHILADELPHIA, O., Dec. 1.—J. J. Barry's *Patent Leather Girls Revue*, a New England product handled by the Gus Sun office, inaugurated a musical tab. policy at the Strand Theater here Monday. The *Patent Leather* troupe was the first road show to play the house this season. The opening-day matinee was just fair, but the company succeeded in standing 'em up at both night performances.

From here, Manager Barry will take his players to the Family Theater, St. Marys, Pa., where the company will also open the season for Gus Sun miniature musical comedies. A string of dates thru Pennsylvania follows the St. Marys engagement.

Billy Leicht Show Sets New High Mark

MARTINSBURG, W. Va., Dec. 1.—Billy Leicht's *Teddy Bear Girls*, out of Baltimore, continue their triumphant march over the Sun Time and in the last few weeks have hung up several new records for other shows to shoot at.

At the Apollo Theater here, recently, the *Teddy Bear Girls* shattered all previous house records, and at their following stand, the Opera House at Frederick, Md., they succeeded in duplicating the feat. The Majestic Theater at Danville, Va., had its closing notice up when the Leicht troupe moved in there recently, but scrapped the sign when the *Teddy Bear Girls* succeeded in drawing the biggest week's business of the season. The house is still open.

Mystery Play a Good Draw For McCall-Bridge Players

MINNEAPOLIS, Dec. 1.—*Out of the Night*, comedy-drama, by Margery Williams and Harold Hutchinson, is the bill being presented at the Palace Theater this week by the popular McCall-Bridge Players, and the mystery play has succeeded in drawing one of the biggest week's business of the season. The vehicle gave the McCall-Bridge cast an opportunity to put across something different than its usual line of business.

The leading roles were assumed by Ed Darby and Denny Sullivan, and they were ably supported by Dorothy Woodward, Beu'ah Hayes, William Rader, Gene White, Raymond Weaver, Joe Miller, Clyde Armstrong and Mildred Billert.

"Pepper Box Revue" Ends Tour of Sudekum Houses

GREENVILLE, S. C., Dec. 1.—The *Pepper Box Revue*, "SeaBee" Hayworth, manager and producer, is the feature attraction at the Majestic Theater here this week, coming here after a successful tour of the Tony Sudekum houses thru Alabama and Tennessee. Hayworth reports that the company is being well received all along the line. Several changes have been made in the cast and chorus since the show opened several months ago. All script bills are being used, with special scenery and effects for each.

In the *Pepper Box* lineup are "SeaBee" Hayworth, manager and featured comic; Robert Edwards, straights; Harry Barrow, characters; Bob Raefield, general business; Dottie McCabe, soubret; Marion Andrews, characters, and Pauline Saunders, Ethel May, Lillian Brown, Bobby Barrow, Virginia Riggan and Marion Hayworth, choristers. Featured specialties are McCabe and Raefield, musical act; the Flying Barrows, acrobatic and tumbling act; Ethel May, buck dancer; Saunders and Barrow, tap dancers; Marion Andrews, ballads; "SeaBee" Hayworth, singing and talking act. The chorus numbers are staged and produced by Pauline Saunders and the show is produced by Manager Hayworth.

Raynor Lehr Company Does Biggest Business

BLUEFIELD, W. Va., Dec. 1.—Raynor Lehr and his company of 40 people have just concluded a two weeks' engagement at the Granada Theater here, of which E. J. Stutz is manager.

Manager Stutz, in a statement made this week, said that the Raynor Lehr Troupe in its two weeks' stay at the Granada played to the biggest business ever done at the house. He has made arrangements to bring the Lehr company back here at a later date.

Al C. Wilson Joins McCall

CHICAGO, Dec. 1.—H. W. McCall, of the McCall-Bridge Company, Minneapolis, was in the city on business this week. He announced that he has engaged Al C. Wilson, of Kansas City, as director of the Minneapolis company. Wilson will open December 10.

New Members in Empress Cast

SPOKANE, Wash., Dec. 1.—Four new members have been added to the musical comedy tab. playing an indefinite run at the Empress Theater here, of which Howard R. Macy is manager. The new additions are Jean Rose, formerly of the Will Maylon Company; Walter (Toby) Boggs, Joe Lee and Geraldine Geary.

Hap Ray Show Enters Seventh Year at Savoy

LOUISVILLE, Ky., Dec. 1.—Hap Ray and his Musical Comedy Company have just entered upon its seventh year at the Savoy Theater here. The company is doing all script bills, with a good line of between-the-act specialties and business continues to be of the top-notch variety. The bill this week is *Toby's Jewish Rose*.

In the Ray cast are Kay Williams, ingenue; Helen Walters, soubret; Nellie Clark, characters; J. C. Williams, leads; Dick Brown, general business; Mal Munn, heavies; Tommy Donlin, general business; J. Durward McNeely, and Henry (Hap) Ray, comedian. The chorines are Clara Barstow, producer; Tiny Rieton, Lillian Cramer, Bobbie D'Orr, Virgil Williams, Frances Taylor, Rae Eathridge, Helen Goeman, Cora Person, Ruth Lamont and Clara Barston. McKelvy's Orchestra, a six-piece combination, plays the shows.

J. Durward McNeely is a recent addition to the Ray cast, having recently closed his circus season.

Desmond Co. Scores In Return Engagement

FINDLAY, O., Dec. 1.—The Gorrell Hotel here was headquarters for three musical comedy tabs. the forepart of this week. Desmond's *New York Roof Garden Revue* closed a two weeks' return engagement at the Marvin Theater here with a midnight performance Sunday night. Doris Niles and her *Ballet* jumped into the Marvin Monday night for one show and was followed in Tuesday night by the Roy and Ricca Hughes Company, who finished up the balance of the week.

Altho Sunday shows are taboo here, the Marvin management, during the Desmond company's stay here, put on a special Sunday midnight show, beginning at 11 p.m., with a musical concert with the combined house orchestra and Lee Daenitz's Original Atlanta Footwarmers, all under the direction of Prof. Ray Wilkinson. At five minutes after midnight the Desmond company put on a program of *A la Burlesque*, running an hour and a half. The Desmond show also scored a big hit here several weeks ago.

Tab. Notes

LITTLE BILLY McKEON, midget comedian and featured song and dance specialist, joined the Smith & Bagley *League of Nonsense* Company at Winchester, W. Va., recently, after a successful 30 weeks' season with the Ringling-Barnum Circus. McKeon was a visitor at the tab. desk during the show's engagement in the Cincinnati district last week.

J. R. WRIGHT and wife, Ann Johnston, for the last year with the Hap Ray Company in stock at the Savoy Theater, Louisville, Ky., has closed there, and are now spending some time in Chicago.

THE W. E. F. PRODUCTION, *Broadway Nighters*, is slated to take to the road early in January with 25 people, and a new supply of wardrobe, scenery and lighting effects. Rehearsals will begin in about 10 days, W. E. Freel, general manager, announces. Pauline King and her Six American Rosebuds, toe dancers, will be one of the features of the new production.

"SLIM" WILLIAMS, burnt-cork artiste, wants his many friends to know that he is now with the Virgil E. Siner

Company in stock at the Murray Theater, Richmond, Ind. Williams says they have a "red hot" opry, and business has been o. k. so far.

AUGUST CONRAD KOPPE, banjoist and general business man, closed with the Rose Lewis *Radio Dolls* at the Weller Theater, Zanesville, O., Saturday night, November 24, and arrived in Cincinnati last week, where he plans to remain until he lines something up for the balance of the winter season. Koppe reports that the *Radio Dolls* are going over like a ton of brick at the Zanesville house, and that the management is making arrangements to hold the company over indefinitely. Billy Baud, the *Radio Dolls* comic, is fast becoming a prime favorite with the Zanesville theatergoers, Koppe says.

ESTELLE MANNERS, chorister, or anyone knowing her whereabouts, is asked to communicate immediately with her mother, Mrs. McGee, at 810 W. Eighth street, Cincinnati. Miss Manners left her home six weeks ago to join a show company, and her mother has not heard from her since, and as a result has suffered a nervous breakdown. Her mother is willing that Miss Manners continue her stage pursuits, if she will only write home to say that she is safe and in good hands.

ALFRED AND CHICKIE ATKIN, who closed recently with the Peggy Curtis *Land o' Joy* Company at Cleveland, Tenn., suffered a bad case of tough luck last week, when their wardrobe trunk, containing all of their belongings, fell or was stolen from the rear of their automobile in or near Knoxville, Tenn. They stopped for gas three miles out of Knoxville, when Al noticed that the trunk was still securely fastened. Upon their arrival in Knoxville, they stopped off at a restaurant for a bite to eat, when Chickie noticed that the trunk was missing. Dropping his tray, food and all, Al jumped into his petrol buggy and retraced his route, but to no avail. Knoxville detectives are working on the case. Al and Chickie arrived in Cincinnati last week, where they will remain for a few days, playing some of the Morris Jones houses, and keeping an eye open for an engagement for the winter season.

PEGGY CURTIS and her *Land o' Joy* Company will this week begin an indefinite stock engagement in Pensacola, Fla.

BOB SYNDER, comedian of tab and burlesque fame, was a visitor at the tab. desk last week. Bob jumped into Cincinnati from Chicago for a few weeks' visit with his mother. He will leave shortly to join one of the Irons & Clamage shows in Detroit or Milwaukee. He sends regards to all his old friends.

JOE AND KATHRYN MURRAY closed last week with the Virgil E. Singer Company at the Murray Theater, Richmond, Ind., and have gone to their home, 1331 Krom avenue, Kalamazoo, Mich., where they plan on remaining until after the Christmas holidays. They send best wishes to all friends.

BOB SHINN, who closed recently with the Lehr & Mason Company, at the Walnut Theater, Louisville, Ky., is working stock with Vic Traver's company at the National, Detroit.

TEX AND BETTY MASON, who formerly had their own show on the Sun and Spiegelberg circuits, have joined the burlesque stock company at the Gayety Theater, Rochester, N. Y.

TED LESTER and wife, Peggy Belmont, have closed with Hal Hoyt's *Why Worry?* Company at the Fifth Avenue Theater, Nashville.

THE DOYLE-BROWN Theater Party are in their eighth week at the State Theater, Akron, O., and, according to Manager Ed Doyle, doing capacity business nightly.

JACK KING, singing and dancing juvenile, formerly with the Hal Hoyt show, and well known in tab. circles in and around Baltimore, was a visitor at the tab. desk Wednesday of last week. Jack came to Cincinnati from St. Louis, were he filled three weeks of vaudeville bookings. During his stay in the Missouri metropolis, King met his old friends, Mr. and Mrs. Jack Fields, who were playing the Grand Opera House on Martin street. The Fieldses were formerly well known in Texas tab. haunts. King will remain in the Queen City for a week, working the Morris Jones Time. From Cincinnati he will journey to Pittsburgh and thence to New York City, where he plans to make arrangements for a Mutual Wheel job for next season. Jack does a singing, talking and dancing act.

JIMMIE AND PEGGY ELLIOTT, who have been out of burlesque for the last three seasons, are now in their fourteenth consecutive week with Harry Kahle's *Yankee Girls*, playing rotary stock in and around Cincinnati. Jimmie is doing the straights on the show and Peggy is working chorus. Both are successfully handled by Jimmie, Jr., who will be four years old coming Christmas.

JACK BARBEE, now with the *Broadway Steppers* Company in Hawaii, announces that he has gone back to his old stage name of Bobby Jackson.

WALT KELLAM'S *Oh, You Blondes* Company, has just concluded a tour of the Spiegelberg Time, and opened Sunday on the Gus Sun Circuit at the Hippodrome, Covington, Ky.

JOHNNY AND TED BURTON left their home in Detroit last week to go to New York, where they will spend the winter months. Johnny has prepared a long string of his own song numbers, which he will shortly unloose in *Tin Pan Alley*. They may also take a fling at vaudeville during their stay in the big city.

IN LAST WEEK'S ISSUE it was erroneously stated that Jimmy (Bevo) Barrett was with Ross Lewis' *Radio Dolls*, in stock at the Weller Theater, Zanesville, O. Barrett has not been with the Lewis Company for the last three seasons, and is now in his second year with Irons & Clamage in Detroit.

VIC FAUST, formerly with Billy Leicht's *Teddy Bear Girls* Company, arrived in Cincinnati last week from the South. It is likely that he will join Walt Kellam's *Oh, You Blondes*, Company out of here.

JACK AND BILLIE CHILDS and Tereta Shaeffer, soubret, arrived in Cincinnati Sunday to join the Walt Kellam Company, playing the Cincinnati houses this week. Jack will do straights and Billie will work the chorus. The three were last season with Billy Leicht's Company.

HARRY SUTTON, pianist, last season with George W. Blackburn's *Million-Dollar Baby* Company on the Sun Time, is still working in and around Cincinnati with Izzy Meyer's rotary tab. company.

THE GUS SUN SHOWS, playing the Cincinnati territory, are now getting in a special midnight show at the Roosevelt Theater, in the West End of Cincinnati, on Saturday nights.

LESLIE E. WYSONG is in Lynchburg, Va., organizing another musical comedy tab., which he plans to take westward.

NAT HOLT'S musical tab. has just concluded a four weeks' trial contract at the Union Square Theater, San Francisco, and altho no new contract has been signed, will likely remain at that house until the first of the year. Bob Kirkwood and Mickey Shannon are recent additions to the cast. Ted Howland is producing the shows.

Granada, San Diego, Condemned

SAN DIEGO, Calif., Dec. 1.—City Building Inspector Oscar Knecht has condemned the Granada Theater as unsafe and will not permit performances until improvements he suggests are made. The theater, he says, is not equipped with a fire curtain and the grid is constructed of wood. The building was erected for use as a picture house in 1924.

Midnight Show Ads Toned Down

CHICAGO, Dec. 1.—Ads on the midnight shows of some of the burlesque houses here were considerably toned down last week. Heretofore some of the ads have carried quite sensational copy, which has resulted in several protests being lodged with the authorities. Whether the change in copy has been made because of these protests or for other reasons is not known.

Be a Booster for Milt Schuster
The Little Booker With the Big Bookings
A MERRY CHRISTMAS and a HAPPY NEW YEAR
And the Best of Everything in Life to All
36 W. RANDOLPH ST. - - - CHICAGO, ILLINOIS

IRVING N. LEWIS WANTS
FOR HIS No. 2 SHOW.
Tab. People in all lines, 10 CHORUS GIRLS. People doing Specialties and singing Harmony given preference. Show doing script and revue bills. Wire your lowest for long, pleasant engagement. Dixie Theatre, Uniontown, week December 3; Maryland Theatre, Cumberland, Md., two weeks, starting December 10.

JACK LORD'S MUSI-GIRLS
NOW IN 38TH WEEK AT STAR THEATRE, ROCKFORD, ILL.

WILL JEFFRIES AND "HAP".	DORTHY GRIFFIN,	MAY LORCH,	NIG SHOPE,
Second Season Straights.	Third Season as Mrs. Lord.	General Business.	Black and Characters.
VIOLET BROWN.	THELMA HARVEY.	BILLIE SHOPE	CORRINE LA ROVEIA.

A MERRY CHRISTMAS TO ALL!
Yuletide Greetings To All Our Friends—Nelson Bros.
Wardrobe by LIBBY COSTUMERS, 1516 Glenarm St., Denver, Colo.

THE GUS SUN BOOKING EXCHANGE CO.
Regent Theatre Bldg., Springfield, O.
EXTENDS TO THE ENTIRE THEATRICAL PROFESSION
Christmas Greetings
WE BOOK THE BETTER MUSICAL SHOWS
CAN ALWAYS GIVE STANDARD VAUDEVILLE ACTS A PROFITABLE ROUTE

WANT STOCK ENGAGEMENT
FOR ARTHUR HIGGINS'
"FOLLY-TOWN MAIDS"
18—PEOPLE—18
THE SHOW WITH THE REPUTATION
NINTH SUCCESSFUL SEASON
PRESENTING
TABLOID MUSICAL COMEDIES
OUR RECORD

KYLE THEATRE	ORPHEUM	GRAND THEATRE
Beaumont, Tex.	Paducah, Ky.	Alton, Ill.
17 Weeks	27 Weeks	23 Weeks
GRAND THEATRE	HIPP. THEATRE	NOVELTY
Fargo, N. D.	Alton, Ill.	Topeka, Kan.
14 Weeks	32 Weeks	14 Weeks

Now Playing Luna Theatre, Logansport, Ind., 14th Week.
OPEN TIME—JANUARY 14, 1929.
SALARY—PERCENTAGE—OR WILL LEASE.
ADDRESS DIRECT
OR
Milton Schuster, 36 W. Randolph St., Chicago, Ill.
OR
John H. James, James Theatre Bldg., Columbus, O.

EVERYBODY—EVERYWHERE.
Merry Xmas and a Happy New Year
Marion-Seabee and Joe Hayworth
"PEPPER BOX REVUE"

STAGE LIGHTING
When you need Stage Effects, Scenery, Props, Wardrobe, etc., get in touch with
MEYER HARRIS
349 West 47th St., NEW YORK CITY

CHRISTMAS GREETINGS
TO ALL
J. J. BARRY'S
PATENT LEATHER GIRLS REVUE
Booked Exclusively
BY THE GUS SUN BOOKING EXCHANGE CO.

Season's Greetings
Frank E. Pepper.

Take Advantage. Get Material That Will Get You Over Anywhere. Use
HARRY BERNARD'S COMEDY DIGEST
Books 1 and 2 now ready. $1.00 Each.
HARRY BERNARD
2157 N. Highland Avenue, HOLLYWOOD, CALIF.

Dramatic Stock

Conducted by ROBERT GOLDEN—Communications to 25 Opera Place, Cincinnati, O.

Popular Demand Holds Stock in Lexington

LEXINGTON, Ky., Dec. 3.—When Manager George C. Roberson recently indicated his intention to close the season of the Roberson Players at the Lexington Opera House after Thanksgiving week, local patrons of the spoken play besieged him with requests for an extension of the season and assurances of continued support. The demand was so insistent that Mr. Roberson yielded and the company is carrying on this week as usual.

Just at this time Manager Roberson is busily engaged arranging to install a unit of the Roberson Players at the Sandusky Theater, Sandusky, O. The opening of the Sandusky company is scheduled for December 23. The cast is yet to be selected.

George C. Roberson is at present operating only the stocks at Lexington and Hamilton, O. A number of companies are carrying on under the title of the Roberson-Smith Players, the title being owned by Lester Al Smith. Mr. Roberson is not financially interested in any of these companies.

"Whiteheaded Boy" Is Carried Over at Detroit Civic Theater

DETROIT, Dec. 3.—*The Whiteheaded Boy*, a delightful Irish comedy by Lenox Robinson, continues for another week at the Detroit Civic Theater, under the direction of its famous author. Miss Bonstelle appears in a charming character role. Mr. Robinson has been brought to Detroit for the first time by the Civic Theater. This is one of his most popular plays and was first produced in Dublin at the Abbey Theater, of which Mr. Robinson is the director, and later proved an international success. It does for Irish family life what *The Goose Hangs High* does for us in America, and is overflowing with laughter and entertainment of the finest kind. Irish wit fairly sparkles thru every scene.

During the run of this comedy, special performances of Karl Schoenherr's famous drama, *Thy Name Is Woman*, will continue; also during the next bill, Clara Clemens will appear with Craig Ward, Walter Sherwin and Arthur Davison. This is a play famous thruout Europe and required in the repertory of every German actor.

Milwaukee Repertory Opens

MILWAUKEE, Dec. 1.—The Sherman Brown Repertory Players of Milwaukee opened at the New Pabst Theater last Sunday night, an audience that filled the theater giving the new company a cordial reception. The initial bill was *The Baby Cyclone*. Helen Dumas is the leading woman and Russell Hicks the leading man. The bill for this week is *You Know Me, Al*.

'Sin Woman' Given Premiere In Stock by Mae Desmond

PHILADELPHIA, Dec. 2.—For the week commencing tomorrow the Mae Desmond Players at the William Penn Theater are presenting for the first time on any stage *The Sin Woman*, sensational melodrama, the work of Jane Gates, Philadelphia society girl and member of the staff of *The Philadelphia Record*. The new play was first announced under the title of *The Dark Swan*. Invitations have been sent to a number of New York producers to witness the premiere. Miss Desmond has the title role. Frank Fielder, vice-president of the Mae Desmond Amusement Company, Inc., says the play will be given a New York showing in March, 1929, at a Shubert house, produced by him and Miss Desmond.

STUART WALKER, who has been a prominent figure in the dramatic stock field in the Middle West for some years. Mr. Walker's companies, noted for artistic excellence, have always held place in the front rank. He has won distinction as an actor and playwright since he entered the stock field. Just now he is busily engaged assembling a company to be installed at Huntington, W. Va.

Actors Ill at Salt Lake City

SALT LAKE CITY, Utah, Dec. 3.—Sickness has caused some changes in the cast of the Metropolitan Players at the Playhouse, which will be temporary. Arthur Loeft had to leave the cast on account of an attack of "flu" last week. Jean Reno played until Saturday, when she was taken to a hospital suffering with pneumonia. Both, however, are improving. Ben Erway, leading man, has been suffering with a bad cold.

Jack Edwards, Producer, Organizing Stock Company

NEW YORK, Dec. 1.—Jack Edwards, for many years manager of the Edna Park stock companies in Texas and Florida, but more recently a hospital patient, has recovered sufficiently to warrant his coming to this city for the purpose of organizing a stock company and negotiating a theater in which to present his selection of plays.

Augustin Assembling Stock

CHICAGO, Dec. 1.—William Augustin is organizing a stock company to play a city in one of the New England States. He has sent to this city for people and plays. Augustin was leading man in a stock at Winnipeg, Can., for two seasons.

Mae Edwards Players Follow Glossop-Harris at Halifax

HALIFAX, N. S., Dec. 3.—The Glossop-Harris Company, all-English dramatic repertoire, which had been playing in stock at the Garrick Theater in Halifax, has been replaced by the Mae Edwards Players. This dramatic repertoire company carries its own orchestra and offers specialties between the acts. All-American plays are used, which furnishes a change from the all-English plays of the previous company at the Garrick. The Glossop-Harris Players will return early in the new year, it is expected. In the meanwhile they are to tour the West Indies in repertoire. Another group of the Glossop-Harris Company, also all English, and with all-English plays, has been located in St. John, N. B., since early in October.

Stock Fans at Newark, O., Mourn Nationals' Exit

NEWARK, O., Dec. 2.—The National Players closed a 10 weeks' season of stock at the Auditorium Theater yesterday, splendid success having attended the Newark end of the arrangement by which stock was made possible for this city, Marietta and Mt. Vernon. Stock fans gave the players a flattering demonstration of regard at the closing performance.

Under an arrangement patrons of the drama were given one bill each week, the last half, the split being taken care of at Marietta eight weeks and Mt. Vernon two weeks. With a town large enough to take care of the split Newark could have carried on indefinitely. The near-by towns, however, either could not support it or were not sufficiently interested, hence the closing here. This city can and will support stock, but is large enough only for the half-week.

The new Midland Theater, which seats 1,800, will be opened about the middle of December, offering movies and vaudeville. The house will be wired for the talkies. The Auditorium will resume its picture policy, alternating with road shows and general amusements. The Arcade will continue its picture policy. These three theaters are operated by the Midland Theaters Company. Edward J. Hiehle manages the three houses.

Berkell Quits Davenport

DAVENPORT, Ia., Dec. 3.—With this week's presentation of *The Family Upstairs* the Berkell Players will close their season at the Grand Theater. Last week's bill, *Rain*, was among the must successful of the season. The company includes Edythe Elliott, Idabelle Arnold, Bob Fay, Larry Sullivan, Mildred Hastings, William V. Hull, Milton Byron, Ernst G. Kast, Bernice Marsolais, Robert Blakeslee, Harry Hoxworth and August Schlueter.

E. ST. LOUIS, Ill., Dec. 1.—Eskell Gifford's stock company here has closed.

BILLINGS, Mont., Dec. 1.—Merle Trousdale will close his stock company at the West Theater next week. He will retain the members for a repertoire company with which he will tour the Northwest.

CLINTON, Ill., Dec. 1.—Ray Parsons and Alva Simms closed their stock company here last Saturday. Business was very poor and the company is reported to have lost more than $1,000 on the engagement.

BAY CITY, Mich., Dec. 1.—The company at the Washington Theater, owned and manager by R. C. Leahy, will close next week. Following its close Leahy will produce a new play of his own entitled *The Center of Everything*, in Saginaw, Flint and Detroit—one week each. The play was tried out here and scored a tremendous hit, receiving flattering notices.

PORTLAND, Me., Dec. 1.—The Jefferson Players are closing their season here tonight. The company, which is considered the best seen here in some years, will probably return next year. Edith King and J. Glynn Macfarlane, the leads, are personally very popular with local stock fans and it is expected both will be with the next stock at the Jefferson.

Who'll Talk to Kalamazoo?

Jessie Bonstelle, always discerning and appreciative, thinks that knocking the W out of the name of the stock at Jackson, Mich., would be making it perfectly all right. The graceful compliment, which was incidental to a speech she made recently at a dinner of the Commonwealth Club in Jackson, elicited from W. H. Wright, whose white-headed boy that company happens to be, a note expressing his grateful acknowledgment of the many nice things Miss Bonstelle has found opportunity to say of the Wright stocks. He adds a devout wish that Miss Bonstelle could go speechmaking on the general subject of the theater at Kalamazoo in Michigan. That town really needs a talking to, Mr. Wright opines. He cites by way of illustration a visit he had from a Mrs. Kalamazoo. The lady told him that "everything that smacks of the theater is profligate and obscene; *Rain* is a foul and filthy play; all actors are lewd and lascivious and their wares only calculated to arouse the baser passions." As a peroration, she declaimed she had been insulted every time she attended a performance, and to be specific she mentioned *The Ghost Train* as an awful example.

German Players Resume

MILWAUKEE, Dec. 1.—After a lapse of two weeks, during which time no German performances were given at the Garrick, the German Players appeared for a special Thanksgiving Day performance, presenting *Die Liebesinsel*. The leading roles were played by Lilli Nuernberger and Hans Marlow.

Wagner Is Readying Stock For Atlanta and Birmingham

ATLANTA, Ga., Dec. 3.—Charles L. Wagner is assembling the stock company which will alternate between Atlanta and Birmingham this winter. The opening date at the Erlanger Theater, Atlanta, is December 31. The company is due to arrive here for rehearsal December 20. The opening bill chosen is *Parts Bound*. Other plays announced include *The Torchbearers*, *Road to Rome*, *Aren't We All*, *Her Cardboard Lover*, *The Squall*, *Helena's Boys*, *Coquette* and a new play, *Dearly Beloved*. Kenneth Thomson has been signed as leading man. The leading woman has been chosen, but Wagner is not yet ready to make her identity known. Others announced include Alden Gay, Irwin Thompson, Margaret De Mille, Margaret Wolfe, Leslie Virden and Horace Sinclair. The prices will range from 50 cents to $1.50, night, scaled lower for the Wednesday and Saturday matinees.

Detroit Civic Starts Big Membership Drive

DETROIT, Dec. 3.—A drive to increase the membership of the Detroit Civic Theater to 10,000 is under way. The new campaign started with a tea given November 24 by the drama division of the Detroit Federation of Women's Clubs. Mrs. Treesa Way Merrill is chairman of the division sponsoring the drive. Memberships cost $1, the idea being to attract as many women as possible to the cultivation of taste for the best in dramatic art.

The principal speaker at the tea was Lenox Robinson, playwright and founder of the Irish Abbey, the national theater, Dublin. Jessie Bonstelle and members of the Detroit Civic Theater were guests.

WANTED! WANTED! WANTED!

An exceptional opportunity is again offered in a few positions open at the present time in a national organization which only started 4½ years ago. Today over 1,600 representatives are enjoying a pleasant and most profitable position. Of that number about 10% are former actors, musicians, etc., who now have a lifelong connection with us.

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GENERAL OFFICES - - - - - - - - - 2720-2760 AND 2701-2799 WEST 36th PLACE, CHICAGO, ILLINOIS

Dramatic Stock Notes

MARION GRANT is no longer at the St. James Theater, Boston, as leading woman, but no successor has been named, due to the temporary policy of guest stars until after the holidays. Bertha Kalich in *The Kreutzer Sonata* is the first of these. She has brought with her three members of her own company—Herbert Delmore, Jack Kingsberry and Ferica Boros. John Warner and Jessamine Newcombe head the local stock support.

FRANK MAPES recently closed an engagement with the Ambler Players at the Palace, Moline, Ill., and is in Chicago.

FRANCES DALE and Donald Foster, new leads for Henry Duffy's Players at the President Theater, Seattle, Wash., opened December 2. Foster has been playing for the last two years in John Golden's *Two Girls Wanted*. Charlotte Treadway, whom Miss Dale succeeds, goes to Vancouver to play leads, and Kenneth Daigneau, leading man, is leaving Seattle for New York, where he expects to go into a production.

VIRGINIA RICHMOND, playing leads for three consecutive seasons with the John B. Mack Players, Lynn, Mass., has retired from that company and is opening in Waltham, Mass., December 10, in *The Patsy*. Maude Brooks takes Miss Richmond's place in Lynn.

ARTHUR ALLARD, who recently closed with the Minturn Company at the Chateau Theater, Chicago, has joined the Jackson-Gifford Players of South Bend, Ind., as leading man.

THE NEW STOCK COMPANY at the Pabst Theater, Milwaukee, is reported to be doing well. Sherman Davidson is manager of the company, and Albert Mack of New York is stage director. Most of the company was engaged in New York.

A. MILO BENNETT has returned to Chicago after a visit of several days in Detroit and Bay City, Mich. He reports theatrical business in the automobile city in much healthier condition than in Chicago and the West.

WYNN YOUNG, who has been with the Civic Players, Ft. Worth, Tex., closed last week and has returned to Chicago.

FRED HARGRAVES, characters and leading man, and his wife, Alma Powell, characters and second woman, recently closed with the stock company at the Lyceum, Memphis, and have returned to Chicago.

GLADYS MARTIN has closed with the *Broadway* Company that played the Minturn Central and Chateau theaters, Chicago, and has been engaged as permanent ingenue of the Bellamy Players, Evanston.

FRANCES CARSON, who was leading woman of the first Wodward Players, at the Majestic Theater, Detroit, under the regime of M. W. McGee, has returned from London, where she won high distinction, to play the principal feminine role in *Potiphar's Wife*, which is to open the new Craig Theater, New York, in December.

BIG BUSINESS has favored the Darby-Miles Players since the return of that company to the Bijou Theater, Savannah, Ga., November 19. The opening week is said to have broken the attendance record of the theater.

MABEL MEHAFFIE, new leading woman of the Wright Players, Palace Theater, Toledo, O., celebrated her arrival in the city by going up for an inspection of her new environment in an airplane. She opened with the cast in *Is Zat So?*

HENRY DUFFY now has more than 150 players under contract. They are distributed thru nine stock companies.

CHARLES I. SCOFIELD, managing director of the Cincinnati Civic Theater, announces as the second production of the new organization *Out of the Night*, which the semi-professional cast has been rehearsing for the past week. Twenty-one performances were given of the first production, *The Devil in the Cheese*. The Civic Theater has been rented to the congregation of the Ninth Street Baptist Church for Sunday night services.

MAY ROBSON, starring for Henry Duffy, told *The San Francisco Examiner* last week that she found at the President in that city the best supporting cast she has yet met. "I owe a debt of gratitude to Mr. Duffy," she said, "for the splendid set of players surrounding me in the cast of *Mother's Millions*. It is the best I have ever had on tour and matches that provided for the original New York production."

SUPPORTING LEO CARRILLO in *Lombardi, Ltd.*, in which the guest star opened last week at the Alcazar, San Francisco, are Helen Ferguson, Gale Gordon, Eunice Quedens, Barbara Luddy, Emily Lowry, William Dills, Henry Caubisens, Marie Wells, Gladys Earlscott, Charles Coleman, Ann Little, Maurice Franklin, Ina Rorke and Margaret Landis.

MARGARET RYAN, of the Court Street Players, Buffalo, made a talk at the meeting of the Catholic Actors' Guild held at Hotel Statler last week. Her subject was "Contributions of Leading American Actresses to Drama and the Stage." Michael Shea is president of the Buffalo Guild.

Why Some Hits Fail in Stock

By E. D. SCHONBERGER

NO PLAY is either good or bad but acting makes it so. Perhaps I might better say, directing makes it so, for it is the director more than any one else who shapes the total effect.

Almost every play of modern realism may be played in two distinct keys. In one key *Desire Under the Elms*, for instance, may become intolerable filth; in another it may be a sound exposition of vital truth. The same is true of *Hedda Gabler* at one end of our dramatic era and of *Strange Interlude* at the other.

That the same is true of *Rain* was aptly illustrated the other night by a performance of the play given by a stock company. The man who played Joe Horn has established a reputation for comedy, and he furnished much legitimate and needed comic relief in the role of the easy going trader. But when his announcement of the missionary's suicide was greeted by a storm of laughter, which did not subside until the house was empty, even the members of the company sensed something wrong. The fault could not be in the audience because they gave a road company's performance of *The Trial of Mary Dugan* the night before the most respectful and intelligent attention.

No, there was something the matter with the play or the player. That it could not be the play the long run it enjoyed in New York made certain. "It is Joe Horn's infernal clowning," opined the Reverend Davidson. "Right," seconded Sadie Thompson, who had wept bitter tears of disappointment at the way the audience reacted to the climax of her part. "A dirty play should be run out of town," felt some ladies who still retain some confidence in the calling of the missionary.

PERSONALLY, I sat among the much-amused audience weeping figurative tears at what some one did to a really fine play. I should have swallowed my grief, hypocritically commended the actors as usual on their splendid effort, and gone home reflecting with what little wisdom stock companies interpret their roles. Fortunately, I was saved from such a fate by a request from Davidson for a letter written to him, in which I should tell him, Davidson, that his partner, Joe Horn, was all wet and that in the future he should forego his inclination to make a joke of the reverend missionary's fall and demise.

I am sure the letter I wrote was as much a surprise to Davidson as it was a shock to Joe. It read something like this:

"Dear Sir:

"I felt like a cad last night because I did not commend your splendid effort more heartily. I lied when I said I did not much care for the play. I have known *Rain* ever since it first was reviewed in a magazine and I have been impressed with its wonderful possibilities for varied effects and wholesome ones, too. I may say that you got most of the effects, except the wholesome ones. The fault as I see it, is as much with you as with your partner. In the first place, you make your missionary a hypocrite, obvious and despicable. You make the audience despise him as such, instead of the self-deluded fool that he really is. If he is not sincere and high minded in his mistaken zeal, he cannot fall very far, and if he does not fall he can feel no remorse; if he feels no remorse he cannot commit suicide. Your making him out a hypocrite robs the play of proper human motivation. Make the audience respect his ideal and his sincerity, even tho they hate his methods, and you will make his remorse motivate his suicide. Thus the play will assume human significance and heroic beauty. As for your partner, please tell him for me that I shall sit among the audience tonight with a loaded gun and if he does or says anything to make the audience laugh after the suicide, I shall shoot to kill. His role is intended for comic relief, and he makes the most of it, but he should remember that there are sacred spots in the play that must not be desecrated."

HAVING asked for my suggestions, the gentlemen felt in duty bound to try them out. The result was that *Rain* was a different play thereafter. Instead of the filthy travesty the ladies found it, we got an effective and ennobling tragedy. The missionary became more nearly genuine in his fanatical zeal, and Horn's announcement of his suicide begot an awed hush. This emotionalized the audience so that Sadie's, "I think I am a little sorry for everybody in the world," became a fitting climax, enabling her to send her auditors home with something akin to a benediction.

Would that all stock companies might consider the content of every play before they undertake to give it form. Their work is necessarily hasty, but if the directors and leading actors cultivate an insight into human nature it may result in truer art.

Mabel Gird Sought; Mother Ill

The Billboard has received a request for assistance in locating Mabel Gird, actress, who left her home in Minneapolis about 10 days ago. Her mother, Mrs. Dorothy Brewer, is seriously ill in a Minneapolis hospital, and anyone knowing her whereabouts is requested to get in touch with Mrs. Brewer at 521 Ninth street, South, Minneapolis, Minn.

"Front-Page" Authors Tendered Luncheon

CHICAGO, Dec. 1.—The Chicago Press Club tendered Ben Hecht and Charles MacArthur, authors of *The Front Page*, a testimonial luncheon Tuesday at which a number of prominent personages were guests. In all, about 175 persons attended, the capacity of the clubrooms being taxed to the utmost. Robert H. Little, the "R. H. L." of *The Chicago Tribune*, was toastmaster. Frank Smith, managing editor of *The Chicago Daily News*; Major Abbott, of the aviation corps, and Hildy Johnson, *Herald and Examiner* star reporter around whom much of the action of *The Front Page* revolves, also were guests.

Hecht and MacArthur made felicitous speeches and there was a lot of good-natured kidding.

Bessie Love Visiting Chicago

CHICAGO, Dec. 1.—Bessie Love, screen star, arrived in the city last Saturday with her mother for a week's visit. Following her stay here she will go on to New York for a visit of several weeks.

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Burlesque

Conducted by ALFRED NELSON—Communications to 1560 Broadway, New York

Billy Vail and Joe Brown Vanish; Rochester Stock Company Stranded

ROCHESTER, Dec. 1.—The Gayety Theater, local burlesque stock house, closed Monday due to the sudden disappearance of the lessees and directing managers, Billy Vail and Joe Brown. It is alleged by the players now being cared for at a local hotel that they did not receive salaries as usual on Saturday, and when they appeared for the Saturday evening performance they were persuaded by Rich Nash, assistant manager, and Matt Kolb, stage manager, to give a performance with the understanding that the box-office receipts would be distributed one-third to musicians, one-third to deckhands and one-third to players, the chorus girls receiving $2 each.

As there was no assurance on Monday of any further salaries the musicians and deckhands quit cold, leaving the players to do likewise. Assistant District Attorney Jacob Ark on being appealed to in behalf of the players as alleged said it was a matter for civil court procedure.

Changes in Casts

Haymarket Theater (Stock), Chicago—Mack White closed November 25, and was replaced by Bob Hall, juvenile. Bob Snyder closed November 25.

Puss Puss (Circuit)—Margie Bartell, an added attraction recently in circuit houses, succeeded Ruth Darling, featured soubret, out of the cast thru illness.

Haymarket Theater (Stock), Chicago—Mack White and Bob Snyder closed Saturday.

Red Hots (Circuit)—Helen Renior, ingenue, closed Saturday at the Columbia Theater, New York, being succeeded by Gladys McCormack.

Bare Facts (Circuit)—Jeane Steele, featured soubret, closed at the Academy Theater, Pittsburgh, and in all probability will return to the Columbia Theater, New York, by popular demand as a runway number leader.

Mischief Makers (Circuit)—Ajax, the strong man, and Arthur Mallon, juvenile, closed at the Empire Theater, Brooklyn; Jay Ross opened at the Trocadero Theater, Philadelphia.

Casino Theater (Stock), Brooklyn, N. Y.—Florence Kane, soubret, closed Saturday.

Round the Town (Circuit) — Wayne McVeigh, comic, succeeded "Boob" Blake at the Garrick Theater, St. Louis.

Record Breakers (Circuit)—Syd Burke, soubret, and Juanita Evans, ingenue, closed at the Empire Theater, Brooklyn, N. Y.

Placements

Ike Weber's Agency, New York, has made placements as follows:

Best Show in Town (Circuit)—Jack Marley, comic, opening at Trenton; likewise for that engagement as an added attraction, Richard, the man of iron, who appeared with the same company at the Columbia Theater, New York, and during their engagements at Wilkes-Barre and Scranton.

Round the Town (Circuit)—Wayne McVeigh, comic, opening in Kansas City.

American Theater (Stock), Bronx, N. Y.—Joe Kirk, Billy Wainwright and Lloyd Peddrick.

Nat Mortan's Agency, New York, has made placements, as follows:

Park Theater (Stock), Brooklyn, N. Y.—Lee Fellows, straight man; Hazel Stokes, soubret.

Embassy Theater (Stock), Altoona, Pa.—Jack Halliday, straight man.

Current Comment—By NELSE

CHARLES EDWARDS, manager of the Orpheum Theater, Paterson, N. J., takes us to task for our comment in this column last week relative to the management of the Orpheum Theater, in which we credited Billy (Beef Trust) Watson with the billing, Lew Watson, the financing, and Edwards, the operation of the house and presentation of shows.

Edwards desires it distinctly understood by burlesquers in general that Watson is only the owner of the Orpheum, that the Mutual Circuit is the lessee, and Edwards the sole manager of the house, and personally responsible for its profitable patronage, that includes $15,000 increase in business on the season up to November 20.

Edwards admits that he is playing to more women and children this season than the house has played to in the past two years, and that he is giving clean shows, and holds letters from patrons to that effect; further, that Murray G. Marcus is his treasurer and was with him at the Majestic Theater two years ago, and Murray's personal popularity has much to do with the increase in profitable patronage.

Now that we have squared ourselves with Edwards, we feel at liberty to visit Paterson, preassured of Edwards' continued friendship and the hospitality that he accorded us in the past at the Dutchman's.

THAT I. H. HERK is kept fully advised as to what is going on in houses and shows on the Mutual Circuit during his auto trip en route to the Pacific Coast was evidenced during the past week by his telegram from El Paso, Tex., to Charles Franklyn, as set forth on this page under the heading "Knell to Knockers".

On several occasions we have criticized lines and actions in circuit shows, whereupon managers and principals have come back at us with, "Why didn't you pan So and So?" "Why, in that show they do so and so," and, "You let them get away with it. Why pick on us?"

Our reply to these alibis is that we are only responsible to our readers for what we see and hear during the presentation that we review, and we have no means of knowing what is said and done at other performances.

There are evils in burlesque that precedent apparently permits, but knockers are an evil that should be eliminated, especially when it is an alibi for weakness, negligence and inefficiency, and Herk is to be commended for putting a stop to an evil that can do no good, but does do a lot of harm.

The manager of a company who tells the manager of a house to be on his guard for an incoming show, makes it uncomfortable for the house manager and the company manager, thereby laying an unwarranted foundation for several days of friction, until the house manager sees for himself that the knock was unjustified.

SEEN AND HEARD—By Nelse

RUTH HAMILTON, ingenue of *Flapper Follies*, was out of the cast at the Irving Place Theater, New York, due to the death of a niece in Boston. Leola Loeb substituted for Ruth sufficiently well for the week to warrant her advancement into the role of principal for next season.

WAVA WHITE is producing the runway numbers at the Irving Place Theater, New York, a Mutual Circuit house, and participating as a principal, and has become sufficiently popular to attract additional profitable patronage.

LUCILLE BAXTER, of the *Moulin Rouge Girls*, on the Mutual Circuit, was given a few days' leave of absence in Indianapolis to recover from an attack of homesickness by a visit to her folks in Chicago. Lucille fully recovered and is back in the company, and all is well in the *Moulin Rouge*.

ALINE MADDEN, of the *Moulin Rouge Girls*, is mourning the loss of her mother, who died at her home in Joplin, Mo., November 20. Aline on hearing of her mother's serious illness closed with the show and was with her mother when she died.

RUTH DARLING, featured soubret of *Puss Puss*, was operated on for appendicitis at the Homeopathic Hospital, Reading, Pa., November 20, and now on the way to recovery.

JACK GIBSON, straight man of burlesque, was transferred from the Mt. Sinai Hospital, New York, to the Seton Sanitarium, Kingsbridge, N. Y., where in all probability he will remain indefinitely.

MARLENE SALAZAR, Spanish soubret, is staging the musical numbers and dancing ensembles for the New 125th Street Theater Stock Company, New York.

SYD BURKE, soubret of Jack Reid's *Record Breakers* since the opening of the season, has quit the road to make home happy for Hubby Al Carsky, candy concession man at the Apollo Theater, New York, who has provided a cozy home for Syd on Washington Heights.

HELEN CLAYTON, ingenue-soubret of the Haymarket Theater Stock Company, Chicago, is out of the cast for an operation for her tonsils.

BABE HEALEY, featured soubret of Joe Rose's Casino Theater Stock Company, Brooklyn, N. Y., has taken a week's leave of absence to make up her mind to go into a Broadway show with its glitter and glamour, or to return to the Casino with its convenience to her Flatbush home.

MACK WHITE and Bob Snyder, on closing at the Haymarket Theater Saturday, staged a farewell party in which their respective wives, Frank Mackie and Billie Rankin Mackie, participated.

NANETTE DALY, soubret of *Moulin Rouge Girls*, celebrated her 21st birthday with a party while playing the Garrick Theater, St. Louis.

A HOUSE PROGRAM of the Majestic Theater, Ft. Wayne, Ind., indicates that Al Levy, manager, is presenting one of the finest stock burlesque shows in that part of the country. Cast consists of Geo. Brennan, producer; Mildred Lee, stage ensembles; Jack Ormsby, Lew Lederer, Bob Wolfe, Dorothy Andrews, Ethel Bernard, Henry Nelser, Ruth DeMares, Mercedes Revere, Smith and Shean and a chorus of 18 girls.

"Bozo" on Broadway; Sponsor for Pal Sam

NEW YORK, Dec. 1.—Tommy (Bozo) Snyder, as set forth in our last issue, made Broadway as a principal in *Americana* at the Court Theater, and supplemented his own engagement by sponsoring Sam Green, his old-time pal in burlesque and vaudeville, for a principal part in which these clever comics will comede for the entertainment of Broadway customers.

Verily, Broadway is only a few steps from burlesque for those that make good.

Knell to Knockers

NEW YORK, Dec. 1.—I. H. Herk, president and general manager of the Mutual Burlesque Association, at El Paso, Tex., under date of November 26, wired Charles Franklyn, of the M. B. A., to notify all shows managers on the Mutual Circuit to discontinue knocking the show ahead of them or the one following them, and that this is to be a final warning to managers, and Franklyn is empowered to instantly fire any manager who disobeys this imperative order.

On receipt of the wire, Franklyn sent a duplicate of the wire in letter form to managers of shows on the circuit.

Changes on Circuit

New Haven—Hyperion Theater, *Step Along*, week of December 1, was the last Mutual show to play the house.

Syracuse—Temple Theater reopened December 1 as a Mutual week stand with *Hindu Belles*. Nathan Robbins, owner of the house, in a telegram to Charles Franklyn predicts profitable patronage for subsequent shows as good as the present.

New York—Irving Place Theater, *Best Show in Town* will be the last Mutual show to play the Irving, as that house goes into stock beginning New Year's Day.

CIRCUIT REVIEW
RED HOTS

With
Peggy Mayo and Benny Platt

Numbers staged by Nat Fields. Produced and presented by the Marland Amusement Company at the Columbia Theater, New York City, week of November 26.

CAST—Peggy Mayo, Bennie Platt, Billy Gordon, Billy Pitzer, Gordon Rydeen, Helen Renoir and Doris DeLoris.

CHORUS—Dot Renoir, Lillian Fettig, Maud Stark, Bobby White, Laura Dort, Mae Kelly, Marjorie Mason, Lucille Heffling, Mabel Paulson, Dolly Swalley, Hazel Walker, Virginia Earban, Irene Russell, Dorothy McGloin, Muriel Claus and Gay Deen.

BITS—Biggest liar, 90-story building, little French girl, tape-measurements-put-it-in-the-book, lingerie shop holdup, mechanical dolls, diplomat, getting a girl for a dime, girl's touching story, disrobing, political speech, comic prisoners, say fire, movie rehearsal, imaginary drinks, eating for a nickel, fight in alley, hotel marriage, stage-door Johnnie, calling the cop, magician on stage razzed by comics in box, magician in orchestra aisle as caller-out.

NUMBERS—*Bright Eyes, Blue Grass, Shaking the Blues Away, Sweet Little Honey, Must Be Dreaming, Will You Won't You, How Could Any One So Good Be So Bad, Say It With a Red Red Rose, Absinthe Frappe, My Baby Don't Mean Maybe Now, Red Hot*, and other specialty numbers.

CHARACTERIZATION

PEGGY MAYO, star of the show, is a statuesque blonde with an ever-smiling

(See RED HOTS on page 79)

STATE CONGRESS

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Soubrette

ELINORE MARSHALL
Prima Donna

HALENE DAVIS
Ingenue Soubrette

ANN DARLING
Soubrette

BUD PURCELL
Straight Man

JOE CARR
Juvenile

RAY R. KOLB
Stage Manager
166 Consecutive Weeks

BILLY MAYER
Musical Director

Meyer Harris Busy Stage Lighting Shows

NEW YORK, Dec. 1.—Meyer Harris, directing manager of the Columbia Stage Lighting Company, of this city, contracted with Irons & Clamage to furnish new lighting effects for their theaters in Detroit and Chicago, likewise several other houses recetly annexed by Irons & Clamage that may include the Ohio Theater, Cleveland

Mack White Motors to N. Y.

CHICAGO, Dec. 1.—Following the close of his engagement at the Haymarket Theater, Mack White, juvenile, left for New York via auto.

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Evelyn Willis Out of Hospital

CHICAGO, Dec. 1.—Evelyn Willis, prima donna, who has been confined to a hospital with pneumonia, has recovered, and is expected to return to the cast at the Haymarket Monday.

Added Attractions

Detroit, Cadillac Theater (Circuit): Carrie Finnell supplemented *Hello Paree*.

McPartlin Partied

NEW YORK, Dec. 1.—Frank McPartlin, former agent in advance of Columbia Circuit shows, more recently advertising manager of candy concessions, was tendered a birthday party last Sunday night at Peters' Night Club Cafe.

Guests of honor included Doris DeLoris, Hazel Walker, Maud Stark, Lucille Hefling, of *Red Hots;* Joseph E. Mack, of *Record Breakers;* Charles Groesbeck, alderman from the 12th Assembly District, and Hindu Wasau, of the *Hindu Belles*, who jumped from Syracuse to participate and celebrate her own birthday.

Dining, wining, dancing and the presentation of a diamond stick pin tendered to McPartlin by Hindu was supplemented by entertainers individually and collectively till the small hours of morn.

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By IZETTA MAY McHENRY—Communications to 1560 Br'dway, New York

American Opera Co. Will Give Four Operas in Buffalo

The American Opera Company will give four performances of opera in Buffalo, N. Y., under the auspices of the Buffalo Musical Foundation. *Faust* will be given Thursday evening, January 10, at the Erlanger Theater, and *Carmen* will be presented the next evening. Two performances are scheduled for Saturday, January 12, with *Martha* to be sung at the matinee and *The Marriage of Figaro* in the evening. Vladimir Rosing and his organization of young American singers have been meeting with much success on this tour.

Concerts in Boston

The concert calendar for Boston during December indicates recitals by numerous well-known musicians and organizations. At the Hotel Statler on December 5 occurs a recital by Sophie Braslau, contralto, and in Jordan Hall that same evening Clara Rabinovitch, pianist, will be heard. Thursday evening, December 6, in Symphony Hall the first of the annual concerts of the Harvard Glee Club will be given under the direction of Dr. Davidson. Margaret Matzenauer, contralto, will be the assisting artist. On Friday afternoon, December 7, and Saturday evening, December 8, in Symphony Hall occurs the regular concerts by the Boston Symphony Orchestra. Paul Whiteman visits the Hub City with his famous orchestra for a concert on Sunday afternoon, December 9, in Symphony Hall. The Flonzaley Quartet plays the first of a series of farewell concerts in Boston on December 12.

La Argentina Still Drawing Completely Sold Out Houses

Not in a long, long time has any dancer achieved in New York such a success as has been registered by La Argentina, Spanish dancer, who has been compelled to add numerous recitals to those originally announced for New York City. Her managers, the Metropolitan Musical Bureau, announced four recitals, with the first taking place November 17. A heavy advance sale resulted and immediately after the first program was offered the remainder of the series was sold out and it was impossible to buy a ticket anywhere. Two more dates were announced and at once these were sold out, and now another recital is listed for December 12 at Town Hall.

La Argentina has also appeared with great success in Baltimore, Philadelphia, Toronto and Boston and in the latter city gave two recitals. She will dance in Chicago on December 9 in the Studebaker Theater, and is also booked for a recital in Detroit in Orchestra Hall on December 10. There is a possibility that several engagements will be made en route to the West Coast, as La Argentina sails from San Francisco for the Orient on January 4.

Recitals in Washington

Recitals in Washington, D. C., include a program by Doris Niles and her ballet on Friday afternoon, December 7, at Poli's Theater. Miss Niles will be assisted by her sister, Cornelia Niles; her own group of dancers, also sextet of Spanish guitarists and a selected orchestral group. On December 10 Emma Roberts, American contralto, gives a recital at the Mayflower Hotel, and on that same date at Poli's Theater occurs the recital by Ganna Walska, who will be assisted by Giovanni Martino, baritone, and Walter Golde at the piano.

Women's Symphony Orchestra Opens Season in Phila.

The Women's Symphony Orchestra of Philadelphia opens its eighth season in that city on December 6 under the direction of J. W. F. Leman. Mildred Dilling, harpist, will be the assisting soloist at this initial concert of the year. The second concert is listed for Thursday evening, February 14, when Mischa Mischakoff, violinist, will be soloist. The closing event of the orchestra's season will be the Spring Music Festival on April 17.

The orchestra is said to be the largest feminine orchestra in the country and has the distinction of being about the only organization of its kind that operates without a deficit. Every instrument necessary for a complete symphony orchestra is included in this orchestra and every instrument is played by a woman.

ELSIE WIEBER, as Lady Marian, and William Hain, in the title role of "Robin Hood", in which they achieved much success in the recent production of that opera at the Heckscher Theater, New York, and the Brooklyn Little Theater, Brooklyn. These young singers are members of the Little Theater Opera Company, organized in Brooklyn last year by Kendall K. Mussey. The group will give six more operas in New York this season.

Two Singers New to Chicago Will Make Debut This Week

The fifth week of the season of the Chicago Civic Opera Company will bring the debut of two singers new to Chicago audiences, Margherita Salvi, coloratura soprano, and Frieda Leider, dramatic soprano. On Wednesday evening, December 5, *Lohengrin* will be sung by a cast including Marion Claire, Marie Olszewak, Rene Maison, Robert Ringling, Howard Preston, Alexander Kipnis, and Henry Weber will conduct. Thursday evening *The Barber of Seville* will mark the debut of Margherita Salvi, and others in the cast will be Maria Claessens, Tito Schipa, Richard Bonelli, Vittorio Trevisan, and Roberto Moranzoni as conductor. At the Saturday matinee Frieda Leider will make her debut in *The Walkuere*, with Forrest Lamont, Eva Turner, Maria Olszewak and Alexander Kipnis in the cast. Saturday evening *Faust* will be sung by Alice Mock, Coe Glade, Maria Claessens, Charles Hackett and Vanni-Macoux, and the popular-priced performance on Sunday afternoon will be given over to *Lakme*, with a cast including Margherita Salvi, Lucille Meusel, Irene Pavloska, Constance Eberhart, Tito Schipa, Jose Mojica, Desire Defrere, and the conductor will be Charles Lauwers.

People's Chorus Announces Christmas Song Festival

A Christmas Song Festival to be given in Carnegie Hall, New York City, will mark the 14th birthday of the People's Chorus of New York. This festival will be held on December 16 under the direction of Lorenzo Camilleri, founder and director of the chorus. Ernest Schelling, composer, will be the guest of honor, and all the members of the various units of the People's Chorus will participate in the program of Christmas music, which will include two groups of old and new Christmas carols.

OTTORINO RESPIGHI'S engagements with symphony orchestras in this country include appearances with the San Francisco Symphony Orchestra on January 11 and 12, the Chicago Symphony Orchestra on January 18, 19 and 22, when he will conduct his own works, and with the Cleveland Symphony Orchestra on January 24 and 25.

Apollo Club Will Begin Its 34th Season on Dec. 4

The Apollo Club, of Minneapolis began its 34th season with a concert on Tuesday, December 4, with Nina Morgana as assisting artist. The club was organized in 1895, and gave its first concert in the spring of 1896, with Emil Oberhoffer as its first director. The club has always been a non-profit organization, and the proceeds of its concerts have been used to promote musical culture in Minneapolis, and with this object in view it presented Mme. Schumann-Heink in her first appearance in the Northwest during the season of 1899-1900. From time to time the Apollo Club has assisted musicians who are now prominent in the music world, but who were enabled to obtain their musical training chiefly thru the assistance of the Apollo Club. With a desire to help advertise Minneapolis and its new civic center, the concerts of this season will be given in the Auditorium, with each of the programs presented under the direction of William MacPhail.

Richard Crooks Will Sing With Phila. Orchestra

Richard Crooks, who has enjoyed a huge success on his tour of many of the principal cities of Europe, will begin a tour of this country early in the new year. He has been booked for three appearances in Philadelphia during January. On January 11, 12 and 14 he will be soloist with the Philadelphia Orchestra under the direction of Ossip Gabrilowitsch. His third engagement is as soloist with the Penn Athletic Club in its annual concert.

Four Concerts in Detroit By Detroit String Quartet

The Detroit Symphony Orchestra is sponsoring a series of four chamber music concerts by the Detroit String Quartet. The concerts will be given in Orchestra Hall on January 7, February 4, March 19 and April 8. The Detroit Quartet is composed of the first desk men of the orchestra and include Ilya Schkolnik, first violin; William Grafing King, second violin; Valbert P. Coffey, viola, and Georges Miquelle, cello.

Reading Choral Club To Give Bach Christmas Oratorio

The Choral Club of Reading, Pa., will present Bach's Christmas Oratorio on December 19 as the feature of its 1928 musical season. The club will be assisted at this concert by the Philadelphia Orchestra, and the soloists are Esther Dale, soprano; Grace Divine, mezzo-soprano, and Charles Massinger, tenor.

Los Angeles Orchestra To Tour

The Los Angeles Philharmonic Orchestra will make its 10th tour in the early spring of 1929 under the direction of Georg Schneevoight. The orchestra will visit many Western cities in the States of California, Oregon, Washington, Montana, Utah and Colorado. The tour begins early in April.

Hays Festival Dates Selected

The dates of May 2, 3 and 4 have been selected for the 1929 Contest Festival at Hays, Kansas, according to announcement by Henry Howard Malloy, director. Mr. Malloy has also prepared the complete list of compositions to be used in the competition and this can be had upon request.

Thaviu Wins Scholarship

CHICAGO, Dec. 1—Samuel Thaviu, son of A. H. Thaviu, band leader, has been awarded the Jouilliard scholarship, coveted music prize. There were 36 entrants in the contest. The contest was held last August, but the awards have just been made.

Richmond Completes Plans For Annual Grand Opera Week

Plans are completed for the annual Grand Opera Week in Richmond, Va., and which again will be sponsored by *The Richmond News Leader*. The dates of January 21 to 26 have been chosen for the week of opera by the San Carlo Grand Opera Company, with nine operas to be given at the Mosque.

Concert and Opera Notes

THE SAVANNAH OPERA ASSOCIATION, recently organized in Savannah, Ga., will present Victor Herbert's *Princess Pat* as its first production on January 1. Luther J. Williams will direct the opera.

MARTHA ATTWOOD, soprano of the Metropolitan Opera Company, will give but one recital in New York this season, and this will be in the Gallo Theater on Sunday evening, December 9. Assisting Miss Attwood will be Stuart Ross at the piano and Herbert Dittler, violinist.

THE MESSIAH is to be given in the organ pavilion in San Diego as a part of the Christmas music program of that city. Participating in the concert will be practically every choral society and church choir of San Diego, and Director Marcelli, who has conducted this oratorio for four seasons in this Western city, expects to have the largest chorus San Diego has ever heard.

THE NEW YORK STRING QUARTET will give its first concert in New York this season in Town Hall on Tuesday evening, December 18. The program will include quartets by Dvorak, Dittersdorf and Ravel.

LILLIAN HUNSICKER, soprano, will give her annual recital in New York on Monday evening, December 10, in Town Hall in a program which includes songs by Bach, Handel, Strauss, Wolf, Marx, several French composers, as well as songs by Loeffler, Hageman and Harriet Ware.

THE ORPHEUS CLUB, of Detroit, will give the first concert in its 28th season in Orchestra Hall on Tuesday evening, December 11. The principal choral number will be Harling's *Before the Dawn*, for which the assisting soloist will be Dan Gridley, tenor of New York.

THE HALL JOHNSON Negro Choir will give a concert in the John Golden Theater, New York, Sunday evening, December 9. The program will include spirituals, work songs and ballads in which the choir has now established a most enviable reputation.

JOHN CHARLES THOMAS, baritone, will return to New York for another recital on December 9 in Town Hall.

THE OLD MASTERS TRIO, composed of Ella Backus-Behr, pianist; Hans Lange, violinist, and Leo Schulz, cellist, will give the first of its series of New York concerts on Thursday evening, December 9, in Steinway Hall.

THE THIRD concert in the Kellogg series in Hartford, Conn., will be given by Galli-Curci on Sunday afternoon, December 9.

GEORGE MEADER will return to his home town, Minneapolis, for an appearance as soloist with the Minneapolis Symphony Orchestra for its last concert of the season on April 12. He will also be the soloist with the orchestra on its annual spring tour.

THE PHILADELPHIA Civic Opera Company will present three operas during the month of December. *Cavalleria Rusticana* and *Pagliacci* will be sung on December 10, *Manon Lescaut* on Thursday evening, December 20, and *Die Walkure* on Wednesday evening, December 26.

J. ROSAMUND JOHNSON and Taylor Gordon will open their concert season in January and in the East will be heard in Boston and New York.

THE AMERICAN OPERA COMPANY is playing a week's engagement in Brooklyn this week, beginning December 10, at Werba's Theater. This is said to be the only appearance the American singers will make in Greater New York.

THE PROGRAMS to be presented by the Town Hall Club of New York during December in the clubroom include *Medieval Legends* and *Old Ballads*, to be given in costume on December 16 by Sydney Thompson, and on that same evening Phoebe Anna Guthrie will give *Original Dance Interpretations of Selected Ballads and Carols*, which also will be given in costume. On December 30 *An Evening of Songs and Stories* will be presented by Ida Mulle, assisted by Ali Yousuff, baritone, and Madame Illma, soloist and accompanist.

Radio Entertainers

GEORGE GERSHWIN has been signed, thru Lee Morrison, for the General Motors' Hour over the radio.

JANET BEECHER, who plays the mother in *Courage*, will appear at Station WGBS, New York, with Paul Jones, the oldest son of her stage "family," at 5:30 o'clock Friday afternoon, December 7, in an interview and songs. Miss Beecher, who played in *The Kiss in a Taxi* and many other plays, will be interviewed by Mr. Jones, and will also read from some of her own writings. Jones will provide the musical portion of the period, singing a group of popular songs. He has appeared in *Dearest Enemy*, *Great God Brown*, *Take the Air* and numerous other productions, and wrote *Vanitcaser*, one of the hits of this season's *Vanities*.

THE STRATFORD SINGERS, a mixed quartet under the direction of William Goldsworthy, who also acts as accompanist, was featured over WGBS, New York, Sunday afternoon. Comprising the quartet are Mary Merker, soprano; Vivian Sherwood, contralto; Henry Moeller, tenor, and Harold Titus, bass. Others heard over WGBS Sunday afternoon were Louis Alter and Walter Feldkamp, pianists; John Rhys, tenor, and the Symphonic Moderne, a 27-piece orchestra under the direction of Edgar Carver.

"CHICK" FARMER, recording artiste, is now a regular feature over Station WRNY, Roosevelt Hotel, New York, every Wednesday night. He asks friends to drop him a line.

IVY PALMER, who quit Broadway and the show business about a year ago, now holds an important position with the National Broadcasting Company. She is assistant to the vice-president and general manager's assistant, which is reckoned quite a promotion for a gal in the radio racket.

THE HORSE SHOW at the International Live-Stock Exposition, Chicago, was slated to go over the air from the N. B. C. Chicago studios Tuesday night of this week.

FLORENCE WIGHTMAN, harpist, the only woman member of the Roxy Symphony Orchestra at the Roxy Theater, New York, was heard during the concert broadcast thru the N. B. C. System Sunday afternoon.

A PROGRAM of operatic excerpts were sung by the Continentals, a N. B. C. grand opera ensemble, accompanied by a concert orchestra under the direction of Cesare Sodero, thru the N. B. C. System Sunday afternoon. In the ensemble are Astrid Fjelde, soprano; Elizabeth Lennox, contralto; Julian Oliver, tenor, and Frederic Baer, baritone.

THE SOUTH SEA ISLANDERS, under the direction of Joseph Rodgers, who also appears as tenor soloist, presented a program of tropical airs over the N. B. C. System Sunday afternoon.

SHELTON BROOKS, negro composer, who is credited with several outstanding popular song hits, appeared as guest artist on the weekly Acousticon Hour sent over the ether thru the N. B. C. System Sunday afternoon.

FREDERICK JAGEL, tenor of the Metropolitan Opera Company, and Agnes Davis, soprano, prize winner of last year's Atwater Kent Auditions, were the featured artistes on the Atwater Kent concert broadcast thru the N. B. C. System Sunday night.

THE LILY OF KILLARNEY, an opera in three acts by Sir Julius Benedict, was broadcast by the National Light Opera Company, under the direction of Graham Harris, thru the N. B. C. System Sunday night.

JOSEPH MOSKOWITZ, solo cymbalon player, was one of the featured artists in the program by Roxy and His Gang sent over the air thru the N. B. C. System Monday evening.

ROSA PONSELLE, dramatic soprano, was the featured soloist of the General Motors Family Party heard over the air thru the N. B. C. System Monday night.

LESLIE FRICK, contralto soloist, will be heard with the Jeddo Highlanders as a feature of the program to be broadcast thru the N. B. C. System Wednesday evening, December 5, at 7 o'clock.

MME. LOLITA CABRERA GAINSBORG, pianist, will be heard in a brief recital thru Station WJZ Wednesday evening, December 5, at 7:35 o'clock.

LAMBERT MURPHY, American tenor, will appear as guest soloist in La Touraine Concert to be broadcast thru the N. B. C. System Wednesday evening, December 5, at 7:30 o'clock.

MERLE JOHNSTON, "Wizard of the Saxophone," will be the featured soloist with the Ipana Troubadours in their next program thru the N. B. C. System at 9 o'clock Wednesday night, December 5.

THE LANDT BROTHERS, popular trio, will be heard in a group of popular numbers over WJZ at 6:30 o'clock Friday evening, December 7.

SUZANNE KEENER, coloratura soprano, formerly with the Metropolitan Opera Company, the American Singers, the National Concert Orchestra, under the direction of Cesare Sodero, and a cello quintet will be the features of the Concert Bureau Hour to be broadcast thru the N. B. C. System at 10 o'clock Friday night, December 7.

DOROTHY GISH, screen star, will speak on *The Girl on the Stage* over Station WEAF Friday afternoon, December 7, at 4:45 o'clock.

ED RACKOW, musical ace, long a feature of Chicago radio stations, made his vaudeville debut this week at the National Theater, Chicago. Besides participating in the sketch, he is doing his harmonica, guitar and vocal specialties.

THE DIXIE SINGERS, mixed quartet composed of Marguerite Hawkins, soprano; Josephine M. Evans, contralto and manager; Henry Moeller, tenor, and R. Parkes, bass, will broadcast over Station WOR at 6 o'clock, Wednesday evening, December 5. The program will consist of negro spirituals, popular numbers and old-time melodies.

"BUD" BARNES, formerly relief announcer for Station WICC, Bridgeport, Conn., has been appointed chief announcer to replace Arthur M. Withstandley, who has resigned. Barnes was formerly a film actor and vaudevillian and has held the position of relief announcer for the last year. He is well known to radio audiences in the East.

The Dance—and Some Dancers

Already, early in the season as it is, two or three dance recitals are filling as many theaters every Sunday night. Last year there were over 60 during the winter. It is a curious phenomenon, not yet fully explained.

Nevertheless the Sunday night recitals permit, in some cases, in offering to the public sheer, gay or tragic, exquisite beauty of movement, ranging from that dancing which verges on pantomime—as in the work of Angna Enters, Agnes De Mille, Charles Weidman, and less inevitably Martha Graham—to pure dance design as with Michio Ito and Doris Humphrey.

So far this season we have seen Benjamin Zemach of the Moscow Habima at the Yiddish Folk Theater with Ito assisting, Doris Niles's elaborate production of ballet and Spanish dances, Grace Cornell in her American debut, Hasoutra, again with Ito's help, and most distinguished of all, Doris Humphrey and Charles Weidman on October 28 at the Civic Repertory Theater.

Doris Humphrey, tho differing from both, belongs in the Isadore Duncan and Ruth St. Denis tradition. Their revolt from the stiff conventionality of ballet became known, more or less inaccurately, as "interpretive" dancing. It is a loose term indeed, for what dancer does not interpret? Even the despised ballerina translates a set musical score into movement. But by its constant use the word "interpretive" has come to describe those dancers who use simple costumes which reveal body designs rather than conceal them; whose scenery detracts as little as possible from the projected choreography; whose ballet technique is well hidden if there is any at all, and who emphasize the flow of motion outward from the center of the body rather than extraneous muscular development of arms and legs. Motion is determined by the mood of the music, rather than by any pictorial or story-telling adaptation. The revolt arose from the despair these dancers felt in the lack of grace among the ballet-trained whose exacting technique led to hard crystallization in design, and its consequent inapplicability to natural human gesture.

Tho Miss Humphrey did some solo work, notable among her individual dances being her *Papillon*, which she has danced many times before but which, for gaiety and grace continues to rank with the loveliest of lyrical dancing, yet her chief artistic interest is in group expression. Here her work resembles that of Mary Wigman in Germany, tho Miss Humphrey has never seen this dancer. The most distinguished and the most complex display of group design was in Miss Humphrey's *Color Harmony*, the music for which was especially written and orchestrated by Clifford Vaughan. Thre colors, red, green and purple, represented by three groups, danced their color mood, and the conflict was harmonized, in the end, by white (danced by Mr. Weidman), which absorbed the warring hues. The intellectual idea was just sufficient to give a kind of meaning, but the moving arrangements of the three groups to the music allowed beautiful threaded mass effects.

The most experimental venture of the evening was the *Water Study* by the ensemble, unaccompanied by music. A few years ago while still a pupil of Miss St. Denis, Doris Humphrey arranged a design without music. But in this, as she admits, her conception was wrong and the effect not that of a finished whole, but merely of a composition from which the music had been lost. Her new *Water Study* stands alone. In this choreography Miss Humphrey has pictured water in its every flow, from the slow swell and ripple to the breaking high waves of foam. So exactly was the representation followed in the co-operative body movement that it was wonderful in its analogy. The wave beat seemed to give it sufficient rhythm to suggest design beyond the mere imitation of nature, and the result was a thing of dramatic beauty. It was wholly successful. But whereas Miss Humphrey had in her first experiment relied on music for her inspiration and basic design, so here she relies on natural phenomena to copy. Schematic movement alone has not therefore been proved a created entity as yet; it is not yet wholly abstracted. In the recital which Miss Humphrey will give in the spring she plans to attempt pure abstract movement without musical or pictorial pattern.

La Argentina, who came to us recently from abroad and gave her first performance at the Town Hall on November 9, suffered none of the disabilities and inconveniences related above—except the one misfortune that she had to dance in the Town Hall, which is wreathed by the aura of too many political discussions to be the ideal theater of the dance. Her manager, her costumes by Callot, her international publicity achieved for her an enthusiastic, boiled-shirt audience.

Just as Callot, in the decorative costumes, based her inspiration on Spanish dress but deviated at will from the authentic, so Argentina confines her line and movement to the Spanish mold but translates them into her own forms. The two outstandsing attributes of Spain's dances—that high, proud bearing of the head and the use of castanets—she carries to perfection. Her castenets are not just clacking metronomes, but add music and mood to her dancing. Nevertheless these instruments mark the dance as Spanish, and personally I preferred Argentina in those compositions that were more universal in appeal. In the Fire Dance from the ballet *El Amor Brujo*, to music by De Falla, which was a rhythmic ritual for driving away evil spirits, the primitive motions and emotional fervor of Agentina exorcised the devils of traditional form and dress, and one could hear the Santo Domingo Indians tramping out their corn dance on the desert of New Mexico. In her peasant dance of the province of Toledo, particularized as it is in the program, the gaucherie and will to gaiety were typical of the peasant from anywhere. The exaggerated pantomime in this number was the one serious flaw in Argentina's performance.—Ruth Pickering in *The Nation*.

A Woman Director of Light Opera

Under the title "Orchestra Conducting, an Unexplored Profession for Woman", a London correspondent of the Monitor some months ago supplied a brief biography of Dorothy Erhart, an English orchestra director. The present article gives a brief outline of the career of an American opera conductor, in the person of May Valentine.

Miss Valentine is purely an American product, having been born in Michigan City, Ind., and having received her entire musical education in the United States. Her mother, an accomplished musician, was her first instructor, and later, Miss Valentine studied with the Bohemian pianist, Ottokar Malek.

While still in her teens, she was given her first opportunity. This was with a traveling company which appeared at the theater in which she was pianist. The company had lost its conductor, and the manager very reluctantly agreed to the experiment of employing a girl for the engagement. The experiment proved so successful that she was engaged to fill the position for the remainder of the company's tour.

At the close of the World War, Miss Valentine became chorus master—or mistress—and assistant director with the American Singers, at the Park Theater in New York City. A Western management, presenting light operas, learning of her ability and success, engaged her as general musical director for a five-year tour of the United States and Canada. At the close of this contract, Miss Valentine organized her own company and toured the country, producing *The Mikado*, *Pinafore*, *The Gondoliers*, *Robin Hood*, *The Bohemian Girl* and *The Chimes of Normandy*.

In each city visited Miss Valentine gives auditions to local singers with talent and ambition and has been able to assist many of them with advice regarding their careers.

In selecting the members of her company, which with the orchestra numbers 50, Miss Valentine requires of each, proficiency in his special work, and also an earnest purpose and ambition. She conducts her own rehearsals and is known thruout the country by local orchestra players as a director who is thoroly familiar with every part of the score of the opera being produced.

Miss Valentine possesses a rare combination of business ability, talent and sincerity of purpose. She senses the musical taste of the public and satisfies it with wholesome and worthwhile entertainment. She has demonstrated that it is possible to succeed with the musical classics and by taking her company into the smaller as well as the larger cities, she gives the opportunity to many who might otherwise be unable to hear these operas. Miss Valentine is a firm believer in the future possibilities of the best type of light opera. She is equally confident of the success of women in her profession, and altho the years of pioneering have not been easy, she feels that with the ever-widening circle of women's activities there is a great opportunity for them in the profession of opera and orchestra directing. —*Christian Science Monitor*.

Little Theaters

By ELITA MILLER LENZ
(Communications to 1560 Broadway, New York)

KITTREDGE PLAYERS IN "LOVE IN A MIST"

The Kittredge Players, of the Kittredge Club, New York, the dramatic group of which Zita Johann, star of the Broadway production, *Machinal*, was once member and president, produced *Love in a Mist*, by Amelie Rives and Gilbert Emery, on November 20, 21, 22 and 23. Thruout the production showed the deft professional hand of Arthur Fitzgerald, who directed it. The pace he set for the scenes and action was perfectly timed, whereas under less skillful handling the lack of this might have caused the bright comedy to lag or to sag in spots.

The players gave a sparkling performance of the delightfully talky opus, replete with sophisticated repartee. Muriel G. Leahy played the exacting role of the girl who lied herself into and others into many embarrassing situations with finesse. Lacking in their own group a type suitable for this Madge Kennedy role, the Kittredge Players chose Miss Leahy, who had distinguished herself in leading roles with the Hunter College dramatic organization, directed by Miss Prentice. After quite a number of young women were tried out in the part Miss Leahy was selected by Mr. Fitzgerald, and the wisdom of his discrimination was attested in the very finished performance given by this talented young woman.

Alice C. Raff, as Sidney Rose, a less sophisticated girl, fretting on the threshold of adventure, was a splendid foil for Miss Leahy, suggesting a refreshing ingenuous honesty, and playing with charming vivacity. Helen V. Barrett, as the maiden aunt, pretty, kittenish, romantic and tolerant, played with a "tinkling" charm. Harold Bennett, as the love buffeted Count Scipione Varelli, kept the audience in a continuous gale of laughter, sustaining admirably the Hungarian-touched English and character of the emotional count. William Farnham, as the perplexed fiance of the philandering "liaress", cussed and cajoled his way thru the gamut of emotions milady spun for him with fine dexterity. Joseph Malattia and Margaret Beck played darky servant roles adequately.

Altho this is aside from dramatics, the Kittredge Club, under the direction of Mrs. Ida J. Hutchison, is an interesting place thru which to roam between acts. The spacious rooms are frequented by many business girls who are forced into employment before completing their schooling and find in the 30 classes a week at the club the means of rounding out their business and artistic educations. E. M. L.

WASHINGTON SQUARE PLAYERS OPEN SEASON

An excellent season is promised by the delightful production of A. A. Milne's *Belinda*, with which the Washington Square Players opened their schedule on November 22 at the Brooklyn Little Theater. This group, which is unquestionably one of the finest little theater organizations in the country, lost none of its proficiency during the long vacation period, and gave evidence of attaining even a higher grade of work in months to come.

The small cast for this play was unusually expert, with but a single exception. Furthermore, one player did the finest job of his career. This was Richard Cecogh, who was cast as Harold Baxter. He proved himself to be a comedian of real ability, and did much to make the production enjoyable.

Randolph Somerville was the outstanding member of the company. His fine shades of facial expression together with his subtlety of gesture, interpreting a sensitive understanding of the role, were the most enjoyable occurrence of the performance reviewed. Somerville, too, deserves sincere credit for his direction of the production.

Kathleen Freeland, altho on for only a brief time, was excellent. Her former experience was most apparent even in her small part of Betty. A few years ago she was known on the professional stage as Kathleen Kinsella, when she played with Walker Whiteside, who is now starring on Broadway in the revival of *The Royal Box*.

John Koch and Mildred Anderson were proficient as Claude Devenish and Delia, respectively. The former maintained his usual expert standard, and the latter was attractive and pretty. Elberta Trowbridge, who was once regarded as the "find" of the group, was disappointing. Altho charming and stylish she failed to depict the spirit of Belinda, and was unable to sustain the light, airy quality inherent in this character.

The Washington Square Players are also rehearsing Sheridan's *The Rivals*, which will open December 17. This will be followed on January 21 with *A Bill of Divorcement*, by Clemence Dane, after which several other productions will be offered. B. V. McC.

JAMES JUVENAL HAYES, professor of English literature at Morningside College, Sioux City, Ia., and director of the Dramatic Club and the Cloak and Rapier Players, the honorary fraternity connected with it. Mr. Hayes is also a member of the board of directors, chairman of the play-reading committee and a producing director of the Little Theater of Sioux City, as well as puppet editor of "The Drama", published by the Drama League of America.

CAROLINA PLAYMAKERS VISIT NEW YORK

The Carolina Playmakers of the University of North Carolina, Chapel Hill, N. C., now on tour, stopped off at Earl Hall, Columbia College, New York, for a two days' engagement, November 23 and 24. Three performances, including a Saturday matinee, were given, before large and appreciative audiences.

The Playmakers, accompanied by their director, Professor Frederick H. Koch, presented three one-act plays from their North Carolina repertory. The bill on Saturday night, included three one-act plays. Two, *The Man Who Died at Twelve o'Clock* and *Quare Medicine*, were written by Paul Green. The third, *Job's Kinfolks*, by Loretta Carroll Bailey, a girl student in Professor Koch's class, was the outstanding play of the repertory.

Miss Bailey, less than 20 years of age, and a prize play winner in a recent North Carolina State tournament, displays in her writing a deep perception of the drama and life. Furthermore, she is a splendid character actress, playing the role of a grandmother in her own play. It was amazing to witness such apparently seasoned technique in one so young. Indeed, her performance would have done credit to a veteran. When one considers that she is also the author of this emotional playlet, one is impelled to almost believe in reincarnation. It seems inconceivable that one in practical adolescence should have such a deep conception of life, its ironies, perplexities and vicissitudes, and that the knowledge which her writing evinces must be a hearkening back to a brain or a life of a previous generation.

Other capable players in the cast with Miss Bailey were Lois Warden, who played with convincing alternating gayety and pathos the role of a mill worker's daughter, and Nettina Strobach, who was excellent as the girl's mother.

Paul Green's *Man Who Died at 12 o'Clock*, an amusing study of negro superstition, was played capably by a cast of three, Hubert Heffner, Helen Dortsch and Howard Bailey. Mr. Heffner played an aged negro with great lucidity, and later undertook with sly humor the role of a woman-ridden white farmer in *Quare Medicine*. Laurence Thompson also did a fine character bit in this latter piece, his passing from suppine subjection to virile opposition being neatly turned. Nettina Strobach, as the feminine opposition, did good work.

Evidently the purpose of the Carolina Playmakers' tour is to inspire other States to undertake what Professor Koch has accomplished in North Dakota and North Carolina to create native drama. As an example of what may be achieved in this direction, Professor Koch, in a speech, mentioned that Samuel French, Inc., 10 years ago found North Carolina so "dead" in the matter of play appreciation that they gave up circularizing that State because they didn't get enough business to justify the expenditure of postage. Today North Carolina, with its 125 drama-producing groups and its annual regional conference at Chapel Hill, is not only producing many of the best plays, but is contributing native drama to other States.

When Professor Koch went to Chapel Hill the students in playmaking hadn't so much as a stage on which to produce plays. Today the Playmakers have a beautiful theater, a veritable temple of art, and the first State-owned theater in America to be devoted to the making of its own native drama. E. M. L.

BLIND PLAYERS IN FULL-LENGTH PLAY

The Lighthouse Players, of the New York Association for the Blind, New York City, will give their first full-length play on December 6, 7 and 8. The play chosen is John Hastings Turner's comedy, *Lilies of the Field*. The blind players, under the direction of Margot Andre, move about with decided grace and precision, their movements directed by the position of furniture, by means of strips of corrugated rubber and the sound of voices. The three-act play will be a difficult test for the blind players, but judging from the high merit of their past presentations of one-acters they will sustain the characters well. The cast includes Rose Resnick, Ruth Askenas, Lillian Hillman, Margaret Foley, May McGowan, Sarah Rae, Mary Bierman and Anna Beach.

MEMPHIS LITTLE THEATER DOES "THE OUTSIDER"

The Memphis Little Theater, Memphis, Tenn., has selected Dorothy Brandon's *The Outsider* as its third production of the 1928-'29 season, to be presented the week of December 10. In this play the production council feels that it has a fitting play to follow O'Neill's *Anna Christie*, which has just closed a successful run at the Stable Playhouse. "With the closing of the local stock company, Memphians are practically without dramatic fare during the year, save the Little Theater," writes our correspondent, "so the play selecting committee of the Memphis Little Theater is attempting to make a selection of plays which will please and entertain every class in the community."

Following the production of *The Outsider*, the Memphis Little Theater will be dark until after the holidays. The remainder of the season will include three major productions, two children's plays, workshop offerings and possibly a revue at the end of the season.

HUDDERSFIELD THESPIANS, NORWICH, ENG.

The Huddersfield Thespians, at the famous Maddermarket Theater, Norwich, England, under the direction of Nugent Monck, have issued a detailed report to their membership, which shows great artistic and financial growth. With the report is a program of activities for their eighth season, 1928-'29, as follows:

King Henry V, by Shakespeare, September 24-29; *Minna von Barnhelm*, by G. E. Lessing, a classic written in 1765 and translated from the German by E. U. Culess; *The Man of Destiny*, by George Bernard Shaw, a character study of the young Napoleon, October 22-27; *Waterloo Leave*, a new ballad-opera by Clifford Bax, music by Martin Shaw, a premiere, November 12-17; *Uncle Vanya*, by Anton Chekhow, a rural play, December 10-15; *The Merchant of Venice*, by William Shakespeare; *The Lady of Belmont*, by St. John Ervine, January 14-19, on alternate days; *Twelve Thousand*, by Bruno Frank, and *Marriage*, by Nikolay Gogol, in February; *All for Love*, by John Dryden, in March; *Six Characters in Search of an Author*, by Pirandello; *The Fountain Head*, by Ashley Dukes, for April, and *King Henry VIII*, by Shakespeare, in July.

ROCHESTER'S LITTLE THEATER

Faced with futuristic black masonry and containing such oddities as smart lounge rooms where late comers will be informed their seats are available, Rochester's intimate Little Theater at 240 East avenue was officially begun two weeks ago with completion and approval of plans. The theater will seat only 300. It will show foreign-made pictures and films not adaptable to general theater presentation. The opening is set for spring.

George Kondolf, of Cukor-Kondolf, dramatic stock managers at the Lyceum Theater at Rochester; Michale Mindlin and Rob Roy Converse will manage the house.

LITTLE THEATER AT VANCOUVER, B. C.

Undoubtedly one of the most attractive organizations in Vancouver to which any one can belong is the Vancouver Little Theater Association. As the name implies, the association is closely connected with the drama, its chief aim being to present good plays by good authors in the manner they merit. Simultaneously it furnishes common ground whereon people interested in the theater may meet, provides opportunities for

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those who enjoy taking part in the production of plays, and gives the discriminating playgoer the type of entertainment he or she desires.

The Vancouver Little Theater Association is essentially an amateur body, in the sense that everything undertaken is done simply for the sake of the thing itself and not for material gain, it being a rule that no one belonging to the association may receive remuneration for his services.

The association is composed of members and associates. The associates are divided into two classes, active and non-active, the former being those who have expressed a desire to assist in some department of the work of the association, while the latter, the non-active associates, are those who merely wish to attend the performances. Change from non-active to active associate may be made at any time. The members are those promoted from among the active associates, who by their interest and assistance have proved to be of value to the association.

The program for the season of 1928-29 includes: *What Every Woman Knows*, by Sir James M. Barrie, October 17-20; *The Critic*, by Richard Brinsley Sheridan, November 14-17; second private performance December 7 and 8; *The Rose and the Ring*, a children's Christmas play, January 3-5; *Beyond the Horizon*, by Eugene O'Neill, January 30 and 31 and February 1 and 2; Masquerade Ball, February 8; third private performances, February 15 and 16; *Loyalties*, March 13-16, by John Galsworthy; fourth private performances, April 5 and 6; *Belinda*, by A. A. Milne, April 24-27.

DRAMA LEAGUE PLAYERS HELP MOVEMENT

The Drama League Players, Pittsburgh, Pa., on November 8 took part in the community chest movement by presenting a one-act play, *Brass Tacks*, written by Duffy E. West, of Cincinnati, at a dinner in the William Penn Hotel, attended by a thousand Pittsburghers. With characteristic thoroughness Mrs. Lane Thompson, before assuming the direction of the play, sought an interview with the author last summer in order to gain a new insight into the opus. Chester B. Story, treasurer of the Drama League, represented the business man of the play, and Mrs. Henry E. Cole, the mother who is engrossed in social ambitions. Dorothy Husted played the role of the flapper daughter, and William C. Roe, Jr., the son who has to use his wits to get possession of the family car. David Gorman assumed the part of the welfare worker who brings home to this family the civic message of the committee in such a poignant way as to leave the hearer with a little catch in his throat.

TULSA LITTLE THEATER WINS STATE TITLE

First place in the annual State contest was won by the Tulsa Little Theater November 24 at the University of Oklahoma, with a cleverly acted one-act play. Oklahoma City's group got second honors with a Hopi Indian sketch. Others in the contest were the Little Theater Guild of Bartlesville and the Ardmore group. Casts from Earlsboro and Tonawa were eliminated in the preliminary contest. Tulsa's presentation was *The Baby Carriage*, by Bosworth Crocker, directed by Richard Mansfield Dickison. In the cast were Tania Rivikin, Norine Harsnberger, Richard Snedden and John Lewis. The contest was limited to little theater groups and the 10 high schools of the State.

PLAN THEATER GUILD FOR OKLA. UNIVERSITY

Dramatic directors held a meeting at Norman November 23 and 24, the principal topic discussed being collective bargaining with play clearing houses from which high schools of the State purchase royalty rights for stage productions. Plans were formulated at this meeting for organizing an Oklahoma Theater Guild, with headquarters in the university. Ray Holcomb, director, said the sentiment in favor of advancing dramatic standards was Statewide. The only playwright of note in Oklahoma at present is Lynn Riggs, former University of Oklahoma student. He has won success in New York in the last two years, Holcomb said.

LITTLE THEATER NOTES

Kathleen Kirkwood down at the Triangle Theater, New York, opened her sixth season recently with *Bare Facts*, said to be the most pretentious offering by her. *Bare Facts* is a musical revue, with music by Grace Henry and Norris Hamilton. Eleanor Herbertt, said to come from vaudeville, heads the cast.

The Play-Likers of the North Carolina College for Women, Greensboro, N. C., gave *The Cradle Song*, by Sierra, on November 15. The Play-Likers have also given, during the present year, *The Patsy* and *Smilin' Thru*.

The Drama League of New Britain, Conn., the city's Little Theater group, is preparing to open its season December 11.

Gros' Manikins Amuse Detroit

DETROIT, Dec. 1.—The famous childhood characters of the Scarecrow and the Tin Woodman, from the beloved children's Oz books, returned to Detroit, with Tom Sawyer and Huck Finn, and appeared at the Detroit Civic Theater as members of the Jean Gros Marionette Company the Friday and Saturday after Thanksgiving Day. They gave three performances, special matinees for children. *The Adventures of Tom Sawyer and Huckleberry Finn*, Mark Twain's masterpiece, was shown Friday morning, November 30, and *The Magical Land of Oz* was given twice, Friday afternoon at 2:30 and Saturday morning, December 1.

Arrangements Being Made For Coral Gables Show

Arrangements are being made by the supervising committee from the Coral Gables Lions Club to stage the *Follies of 1928* in the Coral Gables Theater, Coral Gables, Fla. Three performances of this production, to be given December 20-22, are being sponsored by the Lions Club of Coral Gables to raise funds for their service work in connection with the University of Miami.

The Coral Gables Theater, a Publix house, will cancel its picture bookings for the three dates and turn the theater over to the committee in charge of the *Follies*, it has been announced.

Work of assembling the cast has been started by Bob Crossland, director, and 25 high-class feature attractions are being woven together in a musical revue, introducing most of Miami's leading performers. A beauty chorus is being organized and trained by Eleanor McCrory, dancer.

Several organizations, including the Civic Theater group, University Glee club and various Lions clubs, have been invited to suggest numbers they may offer for the performance. One of Florida's best known orchestras is being sought for the three performances and two nationally known artists are being communicated with.

Harvard Dramatic Club In 36th Production

The Harvard Dramatic Club will present its 36th production, *Fiesta*, a three-act comedy by Michael Gold, at Brattle Hall, Cambridge, December 12, 13 and 14 and at John Hancock Hall, Boston, December 15.

Eugene O'Neill, the first person to read *Fiesta*, says of the play: "It is the best picture of Mexican peasant life I have read." Michael Gold, author of the play, is familiar with the life of the real Mexican, as distinguished from the stage Mexican. Gold spent several years in Mexico near Tampico securing material on the folklore of the peons.

Concerning *Fiesta*, Gold says: "The attitude of the Mexican peon toward love is something I tried to put into this play. His attitude is one of complete acceptance. He has no critical sense toward it and has few inhibitions. I have also tried to touch on the peasant's hunger for land, which is the basis of the Mexican revolution."

Gloria Braggiotti will be featured in a Spanish dance.

Jed Harris Sees Opening Of "Front Page" in Chi.

CHICAGO, Dec. 1.—Jed Harris was on hand for the opening of *The Front Page* last Sunday night at the Erlanger Theater. Ben Hecht and Charles MacArthur, the authors, also saw the Chicago premiere, which was attended by a capacity audience.

George Robey Sails

TORONTO, Ont., Dec. 1. — George Robey and his London company will end their trans-Canada tour on December 3 and sail immediately afterward from Halifax for home. The tour, which lasted only 13 weeks on account of previous bookings abroad, was a financial success. Thirty-four people comprise the company, including the crew. The support included Robert Layton, Janny Deans, Howard Templeton, Hubert Hudson, the Three Royces, Albert Leonard and the Hippodrome Eight.

Les Appleby was press representative for Frank B. O'Neil and B. E. Lang, of London, Eng., who directed the Canadian tour.

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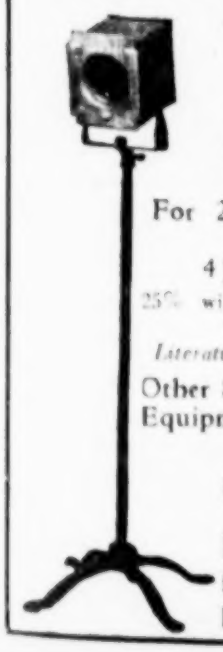

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Local magicians were in attendance and they were perhaps the most interested. Having long heard of Malini and his ability to entertain without prepared paraphernalia, it was like taking a post-graduate course.

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JANE THURSTON, daughter of Mr. and Mrs. Howard Thurston, who made her professional debut as dancer, singer and magicianess with her father at the Colonial Theater, Boston. Dad and daughter will co-star like Fred and Dorothy Stone. The new "Princess of Magic", has made good as an illusionist.

Los Angeles Society In Carnival of Magic

The Los Angeles Society of Magicians gave a "Carnival of Magic" under the auspices of the Edison Transportation Department Club 3, November 16, in the T. V. G. Hall, Los Angeles, Calif. The following program was presented:

Magic With a Bang, L. O. Gunn; *Oriental Mysteries*, Charles Hoffman; *A Little Bit of Everything*, A. J. Canter; *A Magical Mixup*, Bill Brown; *Ventriloquial Interlude*, Sid Marion; *The Magic Crystal*, Valli; *Illusions*, Frank Allen and Company, and *The Nimble Thimble and the Elusive Cigaret*, Frank Fewins.

Blackstone Entertained At New Britain, Conn.

Blackstone, during his recent engagement at the Strand Theater, New Britain, Conn., was honored with a banquet by friends of magic. Among the guests were Mrs. Harry Houdini; Frederick Eugene Powell, dean of American magicians; Frank Ducrot, from New York; Sam Bailey, from Boston; Grant, from Pittsfield, Mass.; George Morrow, G. W. Petrie, A. M. Wahl, B. S. Budge, L. Lambert, R. B. Woolson, B. Spery, E. K. Schieldge, Mr and Mrs. H. W. Howard, Dr. H. Gagnon, Miss L. Matthews, Minnie Chester, Mrs. F. Bird, Mr. and Mrs. L. W. Place, Mr. and Mrs. W. Schwartz and Louis C. Schwartz.

Blackstone was the guest of Mr. and Mrs. Louis C. Schwartz during his stay in New Britain, and his hosts tendered him a most enjoyable party on the evening of his arrival. Among the guests present were: Mrs. Houdini, Minnie Chester, Dr. and Mrs. M. K. Kinsella, Mr. and Mrs. J. N. Thornton, Mr. and Mrs. William Stoddard, Mr. and Mrs. Henry Christ, Mr. and Mrs. Le Roy McCafferty and Miss Billie Matthews.

The Great Nicola Starts World's Tour at Honolulu

HONOLULU, T. H., Nov. 22.—The Great Nicola started his world's tour at the Hawaiian Theater November 17 to full capacity, and continued to big business thruout his engagement. He has a company of 16 people and presents a magical entertainment that is baffling as well as sensational.

Nicola, always a great favorite here, outdid himself with his array of spectacular illusions, gorgeous costumes and splendid vaudeville acts. In the company are Violet Holly and Leona Cox, singers and dancers; Holmberg, juggler, and Doris Holt's four-piece jazz orchestra, all of which also act as assistants.

Nicola and his troupe are under contract with the J. C. Williamson Company for a tour thru Australia, starting at the Criterion Theater, Sydney, December 20. Nicola will also stage two illusions in the Williamson Christmas Pantomime.

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Magic Notes

WILLIAM BECKER is making spots in Iowa.

JIMMY DAWSON reports that he had good business at Little Falls, Minn.

KORAN, mentalist, played the Palace Theater, Cincinnati, last week.

A STORY ON HYPNOTISM, by C. A. George Newmann, will be found on page 101 in this issue.

GENE GORDON was a visitor to the magic desk last week while in Cincinnati.

(See MAGIC NOTES on page 76)

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Minstrelsy

By BOB EMMET

Communications to 25 Opera Place, Cincinnati.

ARTHUR HOCKWALD, owner and manager of the Georgia Minstrels, was in Chicago recently, stopping over on his way to Milwaukee. He has closed his show for the winter.

CHARLIE GANO: A. L. Mitchell, secretary-treasurer of Mount Sterling I. O. O. F., is endeavoring to communicate with you. Address him Mount Sterling, Ky.

HARRY BURT STAGED a minstrel show given under the auspices of the Rossia Girls' Club at St. Joseph's Community Hall, Hartford, Conn., November 27. M. O. Rosche and Grace Burger assisted the director.

JOE YULE, formerly end man, comedian and singer with several of the larger minstrel productions, is the featured black-face comedian in *Bare Facts* on tour this season.

REPORTS FROM AUSTRALIA show the Swor boys are wowing 'em in Sydney and elsewhere with the American negro act. Jim Swor has announced his intention to organize a minstrel troupe and tour the country if he finds interest in black-face acts as strong in cities the Swor act is yet to play as the demonstrations the boys received in Sydney.

JACK RYAN, with the assistance of George Sanchez, well known in local theater circles and of Crescent City Police Minstrels' fame, staged a minstrel performance for the Knights of Columbus in New Orleans November 22 which was a big success.

TOWN TALK MINSTRELS, local amateur organization, gave their fourth annual minstrel production at Eagles Hall, Worcester, Mass., November 28. This organization is credited with having developed much professional talent. Featured endmen, comedians and singers were James Moore and Charles Wilson, the "Town Talk Twins", two of the founders of the organization; Matty Corrigan, Joseph Lyons, Tom McGrath and William O'Rourke. Acts in which girls appeared were added to the olio of specialties this year.

THE ANNUAL MINSTREL SHOW, sponsored by the Church of St. Margaret Mary, was given at Alhambra Hall, Worcester, Mass., November 23, to a capacity audience. The show was staged by Charles H. O'Connor. Featured end men and specialty performers were Howard O'Brien, Edward Esip, Con Comtois, M. Martin, Dan McKinnon and James Cummisky.

THE VOCAL DEPARTMENT of the J. A. Coburn Minstrels this season is exceptionally strong. Featured warblers are Joe McAnalan, the Irish tenor, and Al Campbell, whose voice was popularized by the Victor records of Campbell and Burr. Playing under canvas the Coburn show will bring minstrelsy this season to many communities where it is practically unknown.

HERE'S A BIT from the *Tribune*, of Ocean Side, Calif.: "Cal Cohen, character actor and the oldest living active minstrel of the old school, is virtually a man without a country. Cal will be remembered for his characterizations at the Palomar Theater when he assisted the charity show. It all came about this way. Cal is a Texan and naturally a Southern Democrat, and an Al Smith man previous to the election. He bet that Smith would carry Texas by 50,000 majority. When Hoover carried Cal's home State by 20,000, Cal threw up his hands and bemoaned the fact that he sprang from that State into the light o. this world. 'Tell nobody I am from Texas', said Cal."

BUCK LEAHY REMEMBERS when Jimmie McDonald was with the Lasses White outfit, Joe Norton was with the John W. Vogel troupe, Jimmy Givens was with Coburn's Minstrels, Carl Mason and Denny O'Neil (who then had all of his hair) did a double; Hughie Cannon wrote *Just Because She Made Them Goo-Goo Eyes*, Walter Brower sang *I'm Wearing My Heart Away for You*, Dexter Fellows was press agenting on the Buffalo Bill Show, John Talbot and Warren Patrick were with the Sells-Gray Circus, Captain Thomas J. Oatman and John Hennessey took out a show; T. F. Thomas, Charles Crosby, Artie Hughes, Dave Foster, Little Eb, John Morrissey and Rose Daly did a sketch called *A Slippery Day*; Tom and Gertie Brantford did a Dutch comedy skit, *Fritz's Return*; McIntyre and Heath were doing *On Guard*, Charles Post was with F. A. Robbins' Circus, Orrin Bradley played the steam calliope on the Forepaugh Show; Johnnie Dove, Governor Bowen, Charles Gano and Bobby De Rue were with the Hi Henry Minstrels; Leahy Brothers were with La Tena's Circus; Bennie Waters, Willis Greene, Joe Roman and Tom Gilbert were the cornet section on the Sun Brothers' Circus Band; Sherman Carr was with the Neil O'Brien Minstrels; Alexander Perkins and Ned Thatcher did a song and dance, Jimmy Johnson did his barefoot dance with the J. R. Van Arnam Minstrels at Van Buren, Me., and Frank Gilmore and Buck Leahy played Ticonderoga, N. Y., with the De Rue Brothers' Minstrels.

MINSTRELSY BROKE into the South Dakota Penitentiary on Thanksgiving Day. The Swanee Minstrels, local talent, put on a show that was enjoyed by the performers as much as by the audience. There were 32 in the semicircle and *The Sioux Falls Argus-Leader* reports the performance as going over big from start to finish. See how many of these vocal numbers you can identify: *He's a Small-Town Sport, When I Hear a Lullaby It Brings Back Home, Sweet Home, Tony Baroni, I Missed My Train, Dreams, Dreams, Dreams; I'm the Kid that Built the Pyramid, A Coon's Doxology, Gee, I Wish I Had a Sweetheart; Unconsciously* and *My Trixie From Dixie*. For an afterpiece *A Spasm of Melody* was presented. The show was staged by Deputy Warden Arthur H. Muchow. Warden Johnson was business manager and E. H. Ashworth was musical director.

LASSES WHITE, who operated his own minstrel company from 1920 to 1928 and earlier was featured in the Neil O'Brien, Honey Boy Evans and Al G. Field minstrels, announces that he will continue in vaudeville. Writing from Dallas, he says: "I have decided to stick to vaudeville for this coming season, and I am booked solid over Keith Time with bright prospects for a good long season. I am doing a new act entitled *The Blackville Polar Expedition*. This is the act that so many of the pirate producers tried to steal from me after I produced it on my minstrel show seven years ago. I have had to put the copyright law on two managers already who did not heed my warning, and which I put in *The Billboard* a while back. I hated to do this and cause anyone trouble, but I must protect my own bread and butter. Assisting me in the act will be Slim Vermont, a well-known minstrel star in the comedy line. Slim was with me on my show for four seasons, and we made a great reputation together as a comedy team. My straight man will be Jimmy Cochran, minstrelsy's leading bass singer and interlocutor. My fourth man will be George Lowry, a tenor singer and character man. Both Cochran and Lowry were with me on the Lasses White Minstrels. My act looks to be one of the best efforts I ever did in the comedy line. I want to let you know that I always look forward each week to getting *Billyboy*. I also want to express my viewpoint on minstrelsy. Some say minstrelsy is dying. I say no. At present minstrelsy is just taking a little nap or recess, and in the near future it will again burst its way back into the theatrical horizon bigger and brighter than ever. There is no brand of show business that has stamped itself deeper into the hearts of the theatergoing public than minstrelsy. Minstrelsy is truly 100 per cent American. Minstrelsy not alone is in the slump. All one and two-night road shows are affected. Booking conditions, new moving picture ideas, etc., have affected road shows for the present, but they all will come back. I want to thank Cal Cohen and other friends thru the minstrel column for the many nice things they have said of me since I decided to stay out of minstrelsy for the first time in 16 years. I want to tell all minstrel fans that I hope to live to be able to be back in minstrelsy with a bigger and better show than I gave the public before, and I flatter myself that the Lasses White All-Star Minstrel Show always pleased. We always tried to give a clean, refined performance. My one big hope is that the minstrel fans will come to see me in vaudeville as they did while I was in minstrelsy and, judging from my five months' experience last season with my other act, I will get my wish. Wishing you and *Billyboy* and all minstrel fans and performers a wonderful, happy and prosperous time during the coming holidays, with many more to follow, I am, always, yours truly."

Direction HARRY WEBER. Booked Solid Keith-Orpheum Circuit.

MAGIC NOTES

(Continued from page 74)

on his way to Tennessee to fill engagements.

MAGIC is not a side line with Mysterious Smith. He makes it his business and is meeting with great success in Royal Oak or Chicago.

MATT MARTIN, demonstrator of the Thayer Magic Company, Los Angeles, Calif., who recently had to undergo an operation, has recovered.

The following night the entire assembly were guests at a party at the home of Mr. and Mrs. Le Roy McCafferty, in Meriden, Conn.

BETTY JANE KOLAR, child magician, daughter of Jos. J. Kolar, Glen Ellyn, Ill., appeared at Carnegie Music Hall, Pittsburgh, Pa., November 30.

MADAM HOLTON, reports having played a successful engagement at the States Theater, Seminole, Okla., and being booked at the Victoria Theater, Oklahoma City.

DUNCAN, the hypnotist, is meeting with success thru New Jersey. He advises that the "Buried Alive" stunt is going over big and giving him plenty of publicity.

THURSTON, while playing the Wieting Opera House, Syracuse, N. Y., was the guest of the Kiwanis Club at its luncheon. Manager William K. Saxton, of Loew's Theater, was instrumental in making the arrangement.

Johnnie Kline, Latest Child Memory Marvel

Chattanooga, Tenn., has offered the world another "child marvel" in Johnnie Kline, age 4, who has a memory that many grownups would give small fortunes to claim as their own.

With his father, J. W. Kline, formerly an outdoor showman, the boy visited *The Billboard* office while in Cincinnati last week and the youngster proved his retentive memory as a marvelous one. The little chap knows the names of every automobile manufactured in this country, the place of manufacture, price, how the name is spelled and advertising slogan carried by the machine. He is just as able to spell correctly difficult names of rivers, cities and States and otherwise displayed knowledge that many older persons cannot claim.

He has never attended school or had any special tutoring, his father claims. The youngster has been in many towns and remembers names of hotels and rooms he has occupied.

The boy's father expects to have a tryout for him for vaudeville engagements within a short time. He is the youngest of three children, none of the others having had an unusual gift of memory, the lad's father explains.

Hagoort Heading East

SAN FRANCISCO, Dec. 1.—Jan Hagoort, Holland mystic, who for the last six months has been appearing in vaudeville on the Pacific Coast, is headed east, and is appearing in Mid-West theaters on the Orpheum Circuit.

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Theater Openings

BROOKLYN — Brooklyn Paramount Theater opened November 24. The house seats 7,500. Adolph Zukor, Jesse Lasky and Sam Katz were present, and attended a luncheon given by the Brooklyn Chamber of Commerce in honor of the occasion. Paul Block was also at the luncheon. Boro President James J. Byrne made the principal congratulatory speech, being introduced by George V. McLaughlin, president of the Chamber of Commerce.

CHICAGO — The Children's Theater, Cicero, opened with *An Afternoon With Christopher Robin*. Plays for children will be presented, the scale of prices ranging from 25 to 75 cents.

COLUMBUS, O.—The Ogden Theater, vaudeville and pictures, was opened November 25 by Ruby R. Williams and James A. Jackson, owners of the Empress. The new theater is the only house here offering the vaude-picture combination owned by and conducted for colored people.

CUDAHY, Wis. — The New Cudahy Theater, motion pictures, seating 500, opened by Martin Grimm.

DETROIT—Opening of the Wilson Theater, set for December 10, with Ziegfeld's *Rosalie* as the initial attraction.

DOWNER'S GROVE, Ill.—The Tivoli Theater, motion pictures and vaudeville, and equipped for Movietone and Vitaphone, opened by the Balaban & Katz Midwest Theaters, Inc. E. E. Belcia is resident manager.

EVANSTON, Ill.—The Marionette Theater has been opened in the Evanston Woman's Club Building. This will be the first theater in the United States to give a season of puppet plays to a subscription audience.

GALESBURG, Ill.—Colonial Theater, motion pictures, opened.

GARY, Ind.—The Tivoli Theater, seating 1,500, opened by Peter Kalleres, who operated the Grand and Cosmo theaters, movie houses, for some years. Vaudeville and motion pictures are offered in the new house.

MIAMI, Fla.—The Mank Theater has been opened by Burton Mank, offering pictures and presentation acts.

MONROEVILLE, Ala. — The Strand Theater, motion picture house, seating 500, has been opened.

MORRISON, Ill.—Date for the opening of the handsome Capitol Theater has been set for December 7. The theater is equipped for Ampliphone.

NEW HAVEN, Conn.—The Howard Theater, movie and presentation house, has opened. The new house is operated by the Fishman Bros.' Circuit, a Connecticut corporation, operating in several parts of the State. Mayor Tulley and many other city officials of New Haven were present at the opening. The house manager is Dr. J. B. Fishman.

NORWALK, Conn.—The Empress, pictures and vaudeville, opened November 22. Andrew J. Collins is the owner.

OMAHA, Neb.—The New Strand Theater, motion pictures, has been opened by Morris L. Cohn. Vaudeville acts will be offered in conjunction with movies.

ROCHESTER, N. Y.—Opening of the new Keith-Albee $2,500,000 theater in Clinton avenue is officially set for Christmas night.

SOUTH BEND, Ind.—The Armo Theater opened with public ceremonies as a movie and general amusements house. Congratulatory speeches were made by city officials and business men.

SUNBURY, Pa.—The Strand Theater, built at a cost of $250,000, has been opened as a unit of the Comerford Theaters group. The house seats 1,200. J. E. Blanchard will be manager.

VILLA PARK, Ill.—The Pickwick Theater, 13 miles from the Chicago loop, opened November 26. The theater is metropolitan in appointments. The local population is 10,000. The stage is equipped for general amusements and pictures.

WORCESTER, Mass.—The Plymouth Theater opened with pictures and presentations November 24.

REOPENINGS

ALBANY, N. Y.—The Central Theater, formerly operated by Walter Eming, has been reopened by A. J. Jockofsky.

CHICAGO—The Symphony Theater, on Diversey avenue, will be reopened December 15 under the management of M. Salkin. The house was constructed about about a year ago, but has had no tenant. It seats 2,500.

CLARKSVILLE, Ark. — The Dunlap Theater, pictures and general amusements, has been reopened by M. A. Lightman, who operates several theaters in Arkansas. W. A. Kraus is local manager.

KANSAS CITY—The Warwick Theater reopened November 22, after undergoing remodeling at a cost of $75,000. Business men of the South Side attended the first show in a group.

ORANGE, Calif.—The Adams Theater, which has been closed by litigation for several years, will be reopened by C. I. Langley as a motion picture house.

PETERSBURG, Va.—The Century Theater, former vaudeville house, reopened November 21 with pictures.

SANDWICH, Ill.—The old American Theater has been reopened as the Avalon. Phototone has been installed.

SPRINGFIELD, Ill.—Under its new name, the Lincoln, the old Princess Theater, remodeled and modernized, has been reopened. The theater is owned by a company which recently purchased the Vaudette and Princess from W. W. Watts.

ZANESVILLE, O.—The 600-seat Imperial Theater has been reopened as a movie house by the Brown Theaters Company.

Theaters Planned

AUBURN, Calif.—L. M. Salih and N. W. Sahati, San Francisco theater men, have purchased 150 feet of frontage on Lincoln Way from W. K. Carmen, of this city, and it is stated that a modern theater building will be erected there.

AURORA, Ill.—Plans completed for theater building to cost $1,500,000, which will be erected on the site of the Sylvandell Building, for the Great States Theaters, Inc., in association with Harry Paulos, local business man. Work will begin before the end of the year.

BRISTOL, Tenn.—A theater to cost $300,000, seating 2,095, will be built for the Bristol Amusement Company, recently organized. H. M. Pulford is president of the company. The auditorium will be the largest in the city.

CHICAGO—Rumors are current that a new theater is soon to be erected on South State street. The promoters of the project are not ready to divulge the exact location.

CORNING, N. Y.—Permit issued to Schine Enterprises for construction of a theater on the site of old Liberty.

DARIEN, Conn.—Plans for construction of a motion picture theater announced by a wealthy group of residents, who recently acquired the Samuel Grumman and the Stephen R. Hoyt estates. The Darien Theater Company, which lists as incorporators Edward H. Delafield, Judge Mark W. Norman, Thomas McCarthy, Dr. Howard Stout Nielson, Thomas Crimmons and Francis H. Simmons, will operate the theater.

ENUMCLAW, Wash.—E. W. Groesback has let contract for construction of a $40,000 theater, which will be operated in conjunction with the theater at Buckley, Wash., owned by same company.

EVERETT, Wash.—Theater seating 680 will be built by M. J. Rambaugh at a cost of $60,000. The house will be equipped for pictures and general amusements.

FREDERICK HALL, formerly of Atlantic City and New York, is the new organist at the Tivoli Theater, Miami.

LEON, Ia.—John Waller and John Michael, owners of the Strand Theater, movie house, will build a second theater here, seating 600. The cost will be $25,000 or $30,000.

CRYSTAL LAKE, Ill.—Construction begun on the El-Tovar Theater, which will seat 900. The house will cost $165,000, and will have stores and apartments annexed. Mrs. R. W. Gracey will be manager.

GOODMAN, Mo.—Motion picture theater to be built for a group of local business men.

McGHEE, Ark.—A theater to cost $50,000 will be erected here for Dr. O. W. Clark.

NEW ORLEANS—Work started on motion picture theater for the Gentilly Amusement Company to cost $22,000.

PHILADELPHIA—Contract for theater and stores building at 8400 Frankford avenue awarded to Thomas Gagliardi by the Holmes Realty Company, owner.

PHILADELPHIA—A combination theater, bank, stores and apartments building will be constructed for Dr. E. T. Quinn in the Jenkinstown suburb. The theater is to seat 1,500, and that part of the structure will cost $350,000. The plans provide for a stage suitable for shows of all sorts. Movietone and Vitaphone equipment will be installed. The architects are Thalheimer & Weitz, Philadelphia.

SPOKANE, Wash.—It is reported that West Coast Theaters will build this winter on a site recently acquired by that concern here. The price paid for the land is $300,000.

SPRINGDALE, Pa.—The Ida Theater, motion picture house, is being constructed for M. Ida.

WOODLAND, Wash.—Lewis River Development Company has let plans for construction of a new theater here, to seat 418 persons and equipped with 30-foot stage.

Theater Deals

ALBANY, N. Y.—The Family Theater has been leased by A. Siegal to Charles Karl.

EARLVILLE, Ill.—E. S. Perkins, of Galesburg, has leased the Lyric Theater from F. M. Edgett, who will operate the house as a movie theater after making improvements to the building.

FLORENCE, Ore.—A. F. Edwards has taken over the Princess Theater, which he formerly operated, and will again conduct it as a movie theater. Edwards operates another movie house at Reedsport.

FORT VALLEY, Ga.—George Stenoras, former resident of this place, has returned after a long absence and has leased the Franklin Theater from A. H. McCarty. Mr. McCarty will devote his time to the automobile business of which he is head.

GRANITE CITY, Ill.—The Washington Theater has been sold by Louis Landau to Skouras Brothers, of St. Louis. The Theater is to be operated along the same lines as other Warner houses. Equipment for talkies will be installed.

GREENVILLE, Pa.—The Mercer Square and Maine theaters have been leased by the receivers for the properties to Albert Schlesinger, of Pittsburgh.

GRUNDY CENTER, Ia.—Grundy Center Post of the American Legion has taken over the Strand Theater, motion picture house.

HILLSBORO, Ill.—The United Operating Corporation, which operates the Wood River Theater, has taken over the Grand Theater here. Gilbert Lambkin has been appointed manager.

JACKSONVILLE, Fla.—The Park Theater has been leased for one year to the Jacksonville Amateur Athletic Association, of which J. G. Drew is president.

McLEAN, Tex.—The Legion Theater, motion picture house, has been sold to E. L. Adams.

ROANOKE, Ala.—The Liberty Theater, movie house, has been leased by P. F. and F. R. Lane from C. B. Welch.

ROCKY, Okla.—The Mecca Theater, motion pictures, has been acquired by C. R. Hamilton and Chester Clancy.

SALINA, Okla.—The Salina Theater, pictures, has been taken over by M. S. Wainwright.

STRONG CITY, Okla.—The Home Theater, movie house, has been purchased by Jones and Males.

SYRACUSE, N. Y.—The Temple Theater has been taken on lease by Nathan Robbins, of Utica, former head of the Robbins Amusement Company. The theater seats 2,000, and is the former home of a stock company.

VAIL, Ia.—R. M. Junkin, pioneer picture-house operator here, has sold his theater and equipment to Edgar Phillips, of Lake View, who has taken possession. Mr. Junkin started his picture house here in 1912, and had to install his own electrical generating plant to supply current, which the town then lacked.

Theater Staff Notes

PAUL C. BAILEY, one of the best known organists in Central Pennsylvania, recently resigned as feature organist at the Hollywood Theater, Pottsville, Pa.

GEORGE E. SHEWELL is now manager of a theater at Coatesville, Pa., having resigned recently as manager of the Capitol Theater, York, Pa., controlled by the Appell Amusement Enterprises of that city.

L. F. MURPHY is the new manager of the A. H. Schwartz Century Theater, Brooklyn, succeeding M. Nicholas, who has been shifted to another Schwartz house in Brooklyn.

JOE RANKIN has succeeded A. DeCosta as manager of the Endicott Theater, Brooklyn.

TOM GRIERSON, for the last year organist at Shea's Buffalo Theater, Buffalo, N. Y., is now holding down the console job at the Keith-Palace, Rochester, N. Y. He opened at the latter house on Thanksgiving Day.

NAT SILVER, until recently assistant manager of the Strand Theater, South Boston, Mass., has been appointed manager of the house, replacing William Grenier, who has been appointed assistant manager of the new Boston Madison Square Gardens.

JOE H. WHEELER has taken over the management of the Grand Theater at Cedartown, Ga.

"PETE" GRESS, formerly associated with the Kearse Theater, Charleston, W. Va., has assumed the management of the Princess Theater at Dunbar, W. Va.

WILLIAM A. (BILL) HARTUNG, for more than 20 years associated with the theater, and at present manager of the Orpheum, Omaha, Neb., was the subject of a three-quarter page story in *The Omaha World-Herald*, dated November 25. The article, by Gerard Coburn Griswold, deals with Hartung's rise from humble farmer boy to his present position as Orpheum manager.

E. C. JEFFRESS, manager of the Rialto and American theaters, Butte, Mont., has gone to New York to accept a position with a large Eastern theatrical firm. The Rialto and American are operated by the West Coast Theaters, Inc.

R. S. RODDICK, formerly assistant manager of the Capitol Theater, London, Ont., has taken over the managerial reins of the house, succeeding Tom Logan, deceased.

ALBERT ROBBINS, manager of the Temple Theater, Syracuse, N. Y., has appointed G. F. LeFever as director of the Temple Orchestra. Jack W. Tague is stage manager at the house.

G. P. DUPUIS, one of the pioneer motion picture men of Lima, O., recently assumed the management of the State Family Theater in that city, owned and operated by the Ritzler-Kirwan interests. He replaces Dean Metzger, who has gone to Tiffin, O., to manage the Ritzler-Kirwan Sigma Theater.

Theater Alterations

FERTILE, Minn.—The Hyland Theater, movie house, is undergoing extensive improvements.

MIAMI, Fla.—Permit issued to J. J. Konbek to remodel the Konbek Motion Picture Theater at a cost of $6,000.

NEW HAVEN, Conn.—Fox's Palace Theater will be extensively remodeled and has been closed down for a month. Improvements will be given to interior and exterior.

RUSHVILLE, Ind.—The Princess Theater has been remodeled and modernized for motion pictures.

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Around the Loop

CHICAGO, Dec. 1.—New York producers are too busy to linger long in the Windy City—or perhaps it is that they miss Broadway. Jed Harris came to town Sunday, but remained only long enough to see his *The Front Page* get under way at the Erlanger. Arthur Hammerstein, too, was here for the opening of his *Golden Dawn* and traveled back east Monday. He was accompanied by Mrs. Hammerstein (formerly Dorothy Dalton, of screen fame) and Herbert Stothart, one of the composers of the operetta's score.

Paul Savoy, vaudeville producer and Pan. booker, received a package of photos of an act a few days ago and inclosed was a pair of moccasins with a card attached inscribed: "In case we have to walk back."

H. W. McCall, of the McCall-Bridge Players, Minneapolis and St. Paul, likes to get things done quickly, so he flew to Chicago from the Twin Cities early this week, transacted his business and flew back, thus saving an entire day. The stock slump hasn't hit Minneapolis, he says, and business continues satisfactory.

Chicago, crossroads for continent-commuting screen luminaries, entertained a couple of blond notables this week. Vilma Banky, Viennese actress, was guest for a day of W. H. Rudolph, manager of United Artists Theater, and Mae Murray made a brief stop here, announcing she is just starting on another personal appearance tour.

Up and down the rialto: Robert Ringling, heir to the Ringling Circus fortune, just back from Philadelphia, where he sang a role in the *Meistersinger*. He is leading tenor with the Chicago Civic Opera Company this year. . . . The callous on the right hand of Joe Sanders, of Coon-Sanders Nighthawks, is getting bigger every day from writing song hits. . . . The annual scrambling for outdoor booking personnels is on and it's mighty easy for one to make a *faux pas* in talking to any of 'em just now. . . . George Beltzhoover, former theatrical passenger agent of the Pennsy Railroad, is now handling the theatrical trade of a Loop hostelry. . . . Maybe there's some connection between the name of "Sky" J. Harris and the fact that he got the contract for signs for the International Aeronautical Show at the Coliseum this week. . . . A Milo Bennett, of Bennett's Dramatic Agency, has found the secret of perpetual youth; it's an hour of billiards a day. . . . The present K-A-O tour of Francis Renault, female impersonator, is his first in several years. He has a three-year contract.

Atlanta

M. L. Semon, better known as "Marty", has been appointed manager of Keith's Georgia, following a rest after leaving the managerial post at the Capitol Theater, when the Loew interests added that house to their chain. Mr. Semon has a record of several years presenting Keith vaudeville at the Forsyth Theater and the old Lyric, now torn down.

John Smith, who acted as manager for the past few weeks since Roltaire Pegleston relinquished that post, has been transferred to San Francisco, where C. E. Crabill, division manager of Publix, will assign him to a major theater on the West Coast.

Philadelphia

The Casino Theater, under the management of Morris Bern, and plays being directed by Julius Nathanson, has successfully put over the first musical comedy Yiddish stock venture in Philadelphia. Changing bills virtually weekly and interspersing the whole with vaudeville, the house has been doing a good business. The Casino was formerly the Columbia Burlesque.

E. M. Orowitz, who has been handling the exploitation for the new Forum, an independent motion picture and presentation house, has been putting across one of the biggest campaigns in the city, with the result a suburban house is now drawing from all sections of the city. Liberal newspaper space and copy away from the usual line made the feat possible.

Harold Peters, in charge of dramatic department of the General Louis Wagner School, has just finished an accomplished production of *Clarence*, Booth Tarkington's play, for the Players' Club of Oak Lane.

J. J. Shubert spent last week in Philadelphia looking after his new productions and getting *Luckee Girl* started on its run at the Shubert Theater here.

The Theater Guild season at the Garrick, sponsored by the Philadelphia Art Alliance, is doing remarkably well for the first extended engagement here.

The Michigan Mimes are booked in for their annual engagement at the Academy of Music on Christmas Eve.

John B. Kelly, of the famous Kelly family, a brother of George, who wrote *The Show-Off*, and also of Walter Kelly, the "Virginia Judge", is the author of the new Penn Athletic Club Play, to be given December 13, 14 and 15.

Nixon's Grand has changed its policy from vaudeville and pictures to tabloid musical comedy, with Bert Smith and his players as the attraction. The Allegheny, formerly musical comedy, has reverted to its policy of vaudeville.

Portland, Ore.

Franklin K. Foss Display Service, specializing in theater exploitation and lobbies, has again branched out and opened new quarters at 431 Glisan street, and in addition will open a school for apprentice artists, who will be given the rudiments of this art by a number of experts.

Fire which broke out in the People's Theater was quickly extinguished by Dow LeRoi, organist, and Jerry Laswell, manager, overcoming the emergency before the audience was aware of it and averting a panic.

Dallas

Fritz Leiber, the young American Shakespearean actor, who will inaugurate Fair Park Auditorium's annual "Bard of Avon Week" in this city, has elected to open the festival with a Christmas matinee, at which time he will present *The Taming of the Shrew*. This opening bill was decided upon after consultation with instructors in English literature in many North Texas high schools and colleges and with a number of local Shakespeare fans. Homer Drake, Mr. Leiber's trail-blazer, conducted the canvass.

The dates for the other presentations are: Tuesday night, *Hamlet*; Wednesday night, *The Merchant of Venice*; Thursday night, *Macbeth*; Friday night, *Julius Caesar*, and Saturday night, *The Taming of the Shrew*. It is possible that the latter performance will be given in modern clothes.

The Fair Park Auditorium did $8,500 business with *Gay Paree*, one night, November 21. The folks came in here from 100 miles in all directions, resulting in an almost complete sellout.

New Orleans

The Orpheum Theater has inaugurated four performances Saturday instead of three, in order to accommodate the increasing number of winter visitors.

The annual November Revue of Josie Corbera School of Dancing was presented at Jerusalem Temple November 22.

Gustav D'Aquin, New Orleans flutist, bandmaster and composer, has returned to spend a few months with an old friend, Dr. H. Bayon.

Alma May Feehan, talented little acrobatic dancer of the Feehan Sisters' Studio, won first prize at the Palace Theater's "Opportunity Night" Friday, November 16.

C. H. Stump lectures daily on the sightseeing harbor trips of the steamer Capitol of the Streckfus steamboat line.

West End Park will be further embellished according to plans made public by city officials. A band stand will be erected in the corner of the park and musical concerts will be added to the attractions of the recreation center.

Castro Carazo, musical director of the Saenger Theater, sailed November 28 for a three-month vacation in the West Indies, Central and South America. Henry Seel, of the Strand Theater, Shreveport, La., will preside with the baton during Mr. Carazo's absence.

Local entertainers came into their own at the annual banquet of the Homestead Association held in the Roosevelt Hotel night of November 28. The program included Al Streiman's Oreo Orchestra, Raye Sisters, Sis Hopkins, Naomi Hasg, Paul Jacobs, Louise Daboval, Maud Taylor, J. Moreno, Taylor and Babin, and Mrs. Eugene Simon. Mrs. Bessie Thomason was accompanist.

Los Angeles

The Silver Cord, the long awaited play of Sidney Howard, opened at the Repertory Theater November 19 for a run of four weeks only. Those in the cast are Nance O'Neil, Kay Johnson, Jane Altemus, Philip Strange and Phillips Holmes, Jr.

Sally O'Neil, screen star, is to appear in person next week at Loew's State Theater. She will be the star in Fanchon & Marco's stage idea.

The Play's the Thing, Guy Bates Post production at the Biltmore Theater, is in its final week. Frederick Pymm stepped into the play last week in one of the difficult roles.

Arthur J. Foxall, with Moritz Caesar, has announced he will present *The Gondoliers*, Gilbert and Sullivan operetta, at the Majestic Theater. Those in the cast, Rose Marlowe, Stewart Roberts, Richard Carvilli, Nan Russell and Fred Young, will arrive this week from New York.

Emelie Melville, who has been playing in the *Royal Family* at the Belasco Theater, announces that at the end of this run she will retire from the stage. She has been on the stage since she was six months old and made her debut at Mrs. John Drew's Arch Street Theater in Philadelphia. She has always made her home in California.

Denver

Harry M. Forwood, for the last two years assistant dramatic editor of *The Denver Post*, and in charge of the drama department of *The Denver Morning Post*, has been appointed director of publicity and advertising for the Broadway theater, it has been announced by John M. Mulvihill.

Kansas City

Lois Bridge and Company returned November 25 to the Globe Theater for an indefinite run. Miss Bridge received an ovation on her every appearance during the first week, when *Stop Thief* was presented.

The Ararat Shriner Temple commenced its season of entertainments November 27.

Margaret Lillie is doing a single act at the Lyric Theater in East St. Louis and in about two weeks plans on reorganizing her own company, opening in Springfield, O., about Christmas.

William H. Valentine, P. C. Franklin and Frank Flint, all of the Valentine *Uncle Tom's Cabin* Company, were recent arrivals in Kansas City.

L. H. Saks, electrician of the *Blossom Time* Company, at the Shubert last week, was a caller at the local *Billboard* office.

H. L. Drake, director of the Kansas City Theater, and a specially selected cast presented dramatized scenes from the book, *Kettle Drums and Tom Toms*, for the Monday luncheon of the Kansas City Advertising Club.

Eddie Burch closed in Rockford, Ill., with the Arthur Harris burlesque show, *Lyric Revue*, and joined the *Moulin Rouge*, Mutual burlesque show, here today.

Spokane

Frank Finney, veteran of burlesque and musical comedy, who recently opened a booking office in Spokane, has organized a company to be known as the Frank Finney Chickadees. The group will make its debut at the Garden Dancing Palace tomorrow night at the reopening of the pavilion under the management of B. J. Saad, who recently purchased the hall from George Harding and associates. Finney has grouped about him Verna LaRoach, blues singer of the Ruth Elting type; Melnie LaBeau, dance soloist and directress of the ballet chorus of 12 girls, and other principals well known in Northwest theatricals. Finney will do a variety of broad comedy bits. Following the local engagement, the company will be taken on a tour of the principal cities of the Northwest.

Oscar Nyberg, formerly associated with the Pantages house here, has been named assistant manager to H. W. (Nick) Pierong. Nyberg replaces Cecil D. Miller, who left for Tacoma last week to take over the direction of the Coast house. He also will handle the publicity and advertising.

Salt Lake City

Oliver Alberti returned last Tuesday as master of ceremonies to the Capitol Theater, succeeding Ralph Pollock, who left some weeks ago. In the meantime Tom Bullock, leader of the orchestra, did his best without the use of speech to put over Fanchon-Marco's ideas.

Gordon Woolley, manager of the Odeon Spanish Ballroom, is staging a marathon at Reno, Nevada.

Boston

Morris Gest, J. J. Shubert and Walter Pritchard Eaton were among the important theatrical personages visiting here the same week.

Leo Reisman's Hotel Brunswick Orchestra played Thanksgiving Eve for the big Forward Costume Ball, the first dance held at the new Boston Garden at the North Station. The affair was conducted by the leading Jewish paper, *The Daily Forward*.

Tom Henry, former manager of the Gayety Theater, now retired from show business, has just returned from a tour of Europe. Of the eight countries he visited, he maintains Ireland and Germany are to him the most interesting.

Buffalo

Joe Fitzer, manager of the Kenmore Theater, has installed a new stage setting, which includes a curtain and lighting effects.

The Buffalo Orpheums, reputed to be the oldest singing society in the United States, celebrated its 59th anniversary this week. The society opened its winter season with a two-hour radio concert Monday night. Seth Clark is director.

Margaret Ryan, of the Court Street Players, addressed the Catholic Actors' Guild on *Stage Personalities* at a meeting of the guild Sunday.

Marian de Forest, manager of the Buffalo Musical Foundation, has been invited to serve on the extension committee of the Schubert Memorial, Inc., and will leave next Tuesday evening for New York.

Another Buffalo girl will play in her home town when *My Maryland* Company comes to the Shubert-Teck next week. She is Lucy Lawler.

George Otto, manager of the Erlanger, had more than his share of turkey this Thanksgiving. Wednesday he went home loaded with two birds. One he had won and another was presented to him.

Birmingham

Martin Anderson has been appointed manager of the Strand Theater, succeeding Boliver Hyde, who was appointed manager of the Alabama Theater a few days ago. Both these theaters are Publix houses. Mr. Anderson has come up thru the ranks, starting as doorman at one of the Publix houses some two years ago. For the past few months he was connected with the publicity department of the Alabama Theater.

The stink bomb war against a number of Birmingham theaters seems to have ended. Not a bomb has been thrown in the theaters for a week.

The Pantages Theater remains closed. No one here is able to say just why the theater closed, or whether or not it will be reopened.

With the closing of Loew's Temple Theater, the change of the Alabama from vaudeville and moving pictures to an exclusive picture house, and the closing of the Pantages, the Ritz is the only theater in Birmingham playing vaudeville. The Ritz is packed at almost every show. Since the closing of other vaudeville houses, the Ritz has raised prices.

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Minneapolis-St. Paul

Lorna Doon Jaxon, Chicago Civic Opera Company, will be the soloist at the 15th annual Traffic Club dinner at Minneapolis on December 6.

Willie Meehan, one time heavy-weight champion of the U. S. Navy, played the part of the bailiff in *Appearances*, which showed at both cities.

A juvenile Christmas revue will be produced at Pantages during Christmas week. About 30 Minneapolis children will take part in the production.

Ma's Pa, a farce musical production, written by Margaret Echard, staff playwright of the McCall-Bridge Company, was presented at the Lyceum, St. Paul.

Midnight Saturday shows are being given regularly now by the State Theater, Minneapolis.

Portland, Ore.

Charles Pincus, formerly city manager of Publix Theaters, in Houston, Tex., has been appointed managing director of the Portland Theater. Despite previous announcements to the contrary, Publix officials announce that Fanchon-Marco stage presentations will be offered at the Portland indefinitely in addition to current film releases.

The Playhouse, which includes many novel amusement features, including a joy wheel, revolving barrel, slide and mixing bowl, opened to capacity business. Patrons are supplied with novel costumes. Room for small children is in charge of graduate nurse. Ollie Hammond is manager.

Fort Worth

The George Wintz production, *Rio Rita*, will replace the Civic Repertory Company at the Civic Theater here December 4 and 5. The stock production for the remainder of the week by the Civic Repertory Company, which is headed by Edgar Mason and Marion Haslup, will be *Nice People*.

Atlantic City

The Memphis Sprawlers open a stay at the Atlantic City Casino this week.

Mat Shelvey's Dance Parade made a hit at the Earle this week and was warmly applauded.

Joe Lombardi, leader of the Earle Orchestra, has made the greatest hit of the season with his special arrangement of numbers and is said by critics to have the best musical combination in the city.

San Antonio

Gene Lewis, director and star of the Greater Palace Players, left last week for a brief business trip to New York. Arthur Lovejoy, with the Palace Players last season, has rejoined the company for a second time. Other additions to the roster include Don Woods and Dorothy Chandler, the latter having played in motion pictures.

The Jean Sarli School of Popular and Classical Music in this city has signed William Zimmer as violin instructor.

Ruth Gallagher, until recently cashier at the Mary Anderson Theater in Louisville, Ky., is now connected with the Majestic Theater here in a similar capacity.

Cincinnati

I. E. Williamson's undersea motion pictures were slated to be shown at Emery Auditorium Tuesday night of this week under the auspices of the Ned Hastings Bureau.

Cinderella had its first showing by the Junior League Players, under the direction of Helen Schuster-Martin, at the Civic Theater Saturday morning. The piece will be repeated December 8 and 15.

Friday afternoon there will be presented in this city five plays written by Stuart Walker especially for children. They are *Six Who Pass While the Lentils Boil*, *Sid David Wears a Crown* and *The King's Great Aunt Sits on the Floor*, to be presented by the Stuart Walker Company at a special children's matinee performance, and *The Birthday of the Infanta* and *Nevertheless*, to be presented by the Children's Theater of the Schuster-Martin School.

RED HOTS—

(Continued from page 68)

personality and slender symmetrical form, that is seen to good advantage in one scene in a union suit of black silk.

Peggy leads several numbers in changes of bizarre costumes that are classy, costly and colorful, and in a single specialty evidences her talent as a melodious singer.

In scenes Peggy is the leading lady type of ingenue, with the talent and ability to read lines distinctly and emphatically, dramatically and a la burlesque; in fact, she is far superior to many straightmen when it comes to feeding the comics and garnering laughter and applause.

As a strip-teasing strutter, Peggy has sex appeal aplenty and her seductiveness is further enhanced by her exceptional personality.

BENNY PLATT, a short-statured, chinpiece Dutch comic in frequent changes of custom-tailored comedy clothes, convinced the customers of his comedy-making abilities, supplementing with singing and dancing in scenes and numbers.

BILLY GORDON, a crepe-face Hebrew comic, worked well with Platt, and equally well with the other principals in garnering laughter and applause.

BILLY PITZER, a classy-clothed, clear-dictioned, aggressive straightman, kept the comics coming and going, and in several characterizations evidenced more than the usual character-straightman's versatility, and this is especially applicable to his dramatic portrayal of a dope, supplementing with singing and dancing.

GORDON RYDEEN, another classy-clothed, mild-mannered juvenile straight, worked well in scenes, supplementing with singing harmony in numbers and as a single singing balladist.

HELEN RENOIR, a statuesque brunet ingenue, led numbers effectively, worked in scenes admirably, and gave a flash of her modelesque form.

DORIS DE LORIS, a pretty, pert, bob-brunet soubret, was of material aid thruout the presentation in scenes, but due to the runway numbers was deprived of her numbers, but by her actions evidenced the fact that she had the talent and ability to put them over with pep.

ANDY HARER, musical director of the company, evidenced his ability as a leader by keeping the music in tempo with the singers, thereby proving of material aid in putting pep into the numbers.

Spotlighted in the orchestra pit, Andy let loose his tenorized vocalism for repeated encores.

CHORUS, personally attractive, with the talent and ability to sing in harmony and dance in unison and in a Spanish costumed ensemble, compared favorably with ensembles seen in Broadway musical comedies.

PRODUCTION, classy and colorful, with well-handled lighting effects and colorful costuming, the women principals working thruout the presentation in silk opera lengths, thereby adding class to their appearance.

PRESENTATION, a series of familiar comedy bits, gags and dialogs, handled cleverly and clean, there was nothing in the lines and actions of principals or choristers that could be termed objectionable.

RUNWAY, there was a noticeable improvement in the Dancing Dolls last week, and a more noticeable improvement this week, for they evidenced the fact that they had given more attention to their facial makeup, dressing of their hair and calcimining of their forms, and additional pep to their animated personalities.

This may and may not have had its effect on their leaders, Mae Brown, Marion LaMar and Betty McAllister; suffice it to say that each one of the leaders stopped the show cold with her every number, and held the spotlight thru repeated encores, until the house lights S O S the pleased patrons to permit the continuance of the circuit presentation.

Betty McAllister again distinguished herself on the stage with a singing and tap dancing specialty that if continued will cause her exit from burlesque to Broadway.

Criticisms of the past in commending the present may be incongruous, but the fact of improvement in the combination of choristers in openings and closings and the Columbia choristers on the runway under the direction of Callahan and Koud, is sufficiently evident to become notable, therefore we give credit where credit is due.—NELSE.

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BOOTH

Beginning Monday Evening, November 26, 1928

A PLAY WITHOUT A NAME

Written by Austin Strong. Staged by the author. Settings designed by Austin Strong and executed by True Craft Studio, Inc. Presented by Frank C. Reilly, featuring Peggy Wood, Kenneth MacKenna and Katherine Wilson.

John Russell.....Kenneth MacKenna
Anne Russell, His Wife.....Peggy Wood
Billy Neuman.....Katherine Wilson
Adolph.....William H. Jones
Endicott.....Percy Moore
Harry.....Scott Welsh
Kitty, Billy's Sister.....Helen Stewart
Fusi.....Hiroji Yano
Hole.....Herbert Dawley
Grant.....Ben Hoagland
Kennedy.....James C. Lane
Harjes.....Bernard Thornton
Tolhurst.....Ernest Hunter
Anderson.....Dwight Bridge
Crinks.....John Buckler
Uncle Oliver.....A. G. Andrews
Theodore.....Jean Del Val
Central Control.....Percy Moore

ACT I—Scene 1: John's Flat. 7:30 A.M. Scene 2: In John's Brain. 8 A.M. Scene 3: John's Flat. 9 A.M.

ACT II—Scene 1: Kitty's Apartment. 6 P.M. Scene 2: General Headquarters. 6:30 P.M. Scene 3: John's Flat. 7:30 P.M.

The Action Takes Place in One Day.

Aside from the novelty of its effects and the excellent idea it presents, but which it never makes the most of, *A Play Without a Name* is watery fare. It is evident that Austin Strong conceived the possibilities of the mechanical end of the production before he clothed them in play form. The result is that the drama is secondary and, for the most part, a trite and transparent story.

It is all very well to experiment with new stage devices and to explore new fields in the theater, but the kick is lost when they are offered for their own sake rather than in their proper relationship to the play itself. *A Play Without a Name* is interesting only because of a novel effect. Without it and viewed only as a play it would be worth neither the time nor the effort involved.

The author has taken the simplest of triangles on which to construct his play. A young and aspiring bank clerk, thanks to the inspiration and interest of a devoted wife, is on the eve of receiving a foreign appointment from his firm. He looks for confirmation of such a development in the morning paper and finds that another has received the position. He sees red and accuses his mate of being a nagger, a bore and whatnot, blaming her for his failure. He resolves to cut loose and, indeed, does so with a former flame, who happens to call at just the psychological moment. While he is gone, the president of his firm arrives and informs the wife that he has received a more important appointment. Said husband, in the meantime, is nestling comfortably in the arms of his siren. At the crucial moment, however, he sees in his mind the picture of his devoted wife. So he hurries home to her, there to receive the good news.

During the course of the play, it is very clear what is going on in the young man's mind. Evidently Strong didn't feel it was apparent, however, and, of course, that mechanical effect had to be worked in. So the second scene in each of the two acts is set in the inside of John's (the young husband) brain. This idea of dramatizing the thought convulsions inside the human head that propel men to action is original and possessed of wide possibilities. The setting shows a cross-section of the cerebellum as viewed from the back of the head. The eye sockets face back stage and the top of the set is fashioned to resemble the cranium.

In the center of the stage, seated at a glorified switchboard, is a character, dressed in flowing tunic, who is described as the Central Control. He plugs into the switchboard and dictates the orders to be carried out thruout the nervous system. On each side of the stage, almost in front of each eye socket, is a man tending huge levers. Into the cranium has been built a motion picture effect that shows the various thoughts that pass thru John's mind. At the same time, various thoughts and snatches of conversation, heard during the earlier scene, are voiced thru a loud-speaker apparatus.

Frankly, it is all bosh. After the initial novelty has worn off the scene becomes tiresome and ineffective. It helps not one whit to develop the play and, most often, is an uninspired rehash of material that was most apparent earlier in the play. Eugene O'Neill has been infinitely more coherent in developing the thought idea in *Strange Interlude* without the aid of mechanics.

Whatever deficiencies the play has, and there are many, it is certain that some have escaped notice thru the excellence of the playing. One wonders where the actors received their inspiration. Peggy Wood is superb as the young wife and the inanity behind many of her lines is completely forgotten in the honesty and restraint of her portrayal. Certainly she succeeds in being personification itself of the simple, uncomplaining and devoted wife.

Hardly less effective is Kenneth MacKenna, as the husband. He is best, however, in the first-act scenes, especially the opening one. Later he seems to be overcome by the overwritten, elocutionistic speeches with which he is burdened.

Katherine Wilson also is strikingly effective, altho, again, the author has given her little assistance. If there ever has been an artificial, unbelievable siren, it is this one. No one ever, for a moment, is deluded into believing that this girl is as designing, cold-blooded and thoroly animalistic as the author intends her to be. In reality, she is an attractively aggressive young snipe with plenty of bark, but no bite.

Percy Moore is admirable as John's boss and Scott Welsh lends a touch of sophisticated humor in the role of a Park avenue parasite. A. G. Andrews and Herbert Dawley contribute intelligent performances in short but telling parts. In passing out honors, however, one of the first must go to Jean Del Val, as Theodore of the Ritz. Here is a stunning impersonation—the most striking note of realism in the play.

The direction of the author, except in the first and last of the first-act scenes, is jerky, and the settings, with the exception of the brain interior, commonplace.

WILFRED J. RILEY.

KLAW

Beginning Monday Evening, November 26, 1928

BACK HERE

A play by Olga Printzlau. Staged by Victor Morley. Settings designed by Louis Kennel, executed by Kennel & Entwisle. Presented by William A. Brady in association with I. H. Herk.

Slim.....Bryan Lycan
Kelly.....Philip Heege
Peter Linden.....George Meeker
Goofy.....William Holly
Ruth.....Emily Hamill
Sergeant "Terry" O'Brien.....Melvyn Douglas
Jimmy Martin.....Joseph Lee
Kitty.....Jeanne Greene
Melba.....June Webster
Winnie.....Kitty Kelly
Margie.....Kathleen Terry
Sally.....Peggy Shannon
"Breezy" Eason.....Jack McKee
Sam Short.....John Cambridge
Polly.....Florence McGee
Vera Delane.....Jane Houston
Tiffy.....Ernest Pollock
Rose Cady.....Jean Dixon
Rudy Renaldo.....Donald McClelland
Mrs. Duane Hanford.....Marza La Rubia
Soldiers, Dancers, Guests, Etc.

ACT I—Recreation room in a soldiers' hospital.

ACT II—One of the lounging rooms at "The Arbour", a taxi dance hall. (Curtain will be lowered one minute to signify a lapse of two hours.)

ACT III—Same as Act I, the next morning. Any large city—sometime after the World War.

A silly play, which nevertheless is invigorated by several fine moments, is offered under the title of *Back Here*. Altho it is not worth a long run on Broadway, it has stock possibilities which are not hampered by the large cast, since several minor characters may be eliminated.

To put its best foot forward first it can be said that everything about this production is well done except the writing. The casting is excellent and the players so aptly selected handle their roles proficiently, two performances particularly being of high caliber. Victor Morley, too, shows directing skill, for whatever strength the play possesses is shared by him and the company. And, to round it out, Kennel & Entwistle have succeeded in supplying appropriate, tasteful settings.

But all this commendation is simply another proof that the play itself is the most important factor of a dramatic production, and emphasizes the futility of employing the other arts of the theater to bolster up—or offset—a weakness that is fundamental. In this instance the author has unfortunately built a sirupy, semi-religious plot around an irritating character. She takes "those boys" out of the 1917-1919 trenches "over there" and brings them "back here" into a soldiers' hospital, where this central figure, supposedly maimed for life, perpetually radiates overdoses of sunshine and hope via trite expressions and gospel quotations, gently urging his companions to quit swearing and even more offensively prying into the private life of a "hard-boiled" victim. Eventually, because of his unshaken faith, this hopelessly crippled man is able to walk a few hours after an operation, his girl cancels her trip to Chicago with a bad man, and a jobless friend spurns crime and is rewarded with a fine position. After that there is nothing else for the buddy without faith to do except renounce Missouri as his birthplace and inherit the Bible class left unshepherded by Our Hero's exit into the world of health, wealth and happiness.

But George Meeker does well in the role, and should be commended for his intelligent portrayal. Jeanne Greene, who played his sweetheart, however, is outstanding, for she handles a couple of trying scenes with beautiful understanding and sympathy. Melvyn Douglas shares honors with her, tho, giving a realistic and at times gripping interpretation of an understandable, likable character.

Bryan Lycan and Philip Heege deserve praise and the flatness of their "dictionary game" in no way reflects discredit on their ability. It is simply one of those things that ought to be cut. They, as well as many other players, suffered by being given hunks of trite, forced dialog.

Donald McClelland makes a satisfactory villain, and Jack McKee does well. The other members of the cast handled their work in a commendatory manner.

BARCLAY V. McCARTY.

CORT

Beginning Monday Evening, November 26, 1928

A MOST IMMORAL LADY

A comedy by Townsend Martin. Staged by Dwight Deere Wiman and Townsend Martin. Settings designed by Jo Mielziner and executed by Robt. W. Bergman Studios. "Valse Langoureuse", by Hugo Felix. Presented by William A. Brady, Jr., and Dwight Deere Wiman, starring Alice Brady.

Hoskins.....Harry Barfoot
Humphrey Sargent.....Austin Fairman
John Williams.....Robert Strange
Alec Pryor.....Sydney Booth
Tony Williams.....Guido Nadzo
Laura Sargent.....Alice Brady
Joan Porter.....Blyth Daly
Natalie Davis.....Pauline Denton
Ned.....Kirk Ames
Nancy.....Helen Brooks
Maitre D'Hotel.....Lauwrence Adams
Pedro.....Ernest R. Sharpe
Violinist.....Michael Hoffman
Spanish Dancer.....Richard Stewart
Macabre Dancer.....Demetrius Vilan

ACT I—The Sargent Apartment in New York. Evening.

ACT II—The same—two months later. Evening.

ACT III—The Restaurant Muscovite, Paris. A year and a half later.

A Most Immoral Lady deserves a place of relative importance in the season largely because it brings Alice Brady back to the New York stage. Otherwise it is a very ordinary piece of playwriting, little better and no worse than the average. It can best be cataloged as one of those plays in which one bright and craftily constructed act almost overcomes two weak and ploddy ones and wherein many dreary stretches of conversation must be borne for every minute of sparkling, sophisticated dialog.

No greater tribute can be paid to the artistry of Miss Brady's playing than to say that thru it she makes the piece appear to be stronger than it really is. In less capable hands it would be a rather loose and disjointed vehicle. Considering the fact that it is the first play from the pen of Townsend Martin, however, *A Most Immoral Lady* is encouraging.

After all the play shows sufficient snatches of brilliance to warrant a hope that the author will try again. Whatever its deficiencies, this is not a trite and hackneyed effort in its conception, altho the development of the theme never measures up to the idea itself. Martin describes his play as a comedy. In reality it is a hodgepodge of varying moods. Starting as a smart, drawing-room comedy it turns to melodrama, then borders on tragedy and ends as pure sentiment.

The play concerns Humphrey and Laura Sargent, a team of shrewd, enticing racketeers, who operate a most successful badger game. When their funds are running low, which is often, she lures some unsuspecting and wealthy male to her lair and when she has succeeded in getting him into a very compromising situation, friend husband bursts in upon the scene. In order to avoid publicity and a scandal, the victim is only too willing to write a check for $10,000 to soothe the wounds he has caused.

But Laura's own game almost engulfs her and ruins her life. They have worked the ruse on one John Williams. Then Laura falls desperately in love with Williams' nephew, Tony, a young composer. She is sincere in her feelings toward him. When Laura's husband finds the young man in their apartment he thinks that he is just another victim. Tony has written his checkbalm and is about to give it to the husband when his uncle enters and exposes the game. Laura confesses, but reiterates her love for the musician. He leaves in a rage. She and the husband agree on a divorce. Tony marries the other girl. Two years later Laura and Tony meet in Paris and as the final curtain drops it is clear that they are about to pick up the broken threads of their romance.

Altho the author has sought strenuously to keep his play in a light key, the fact remains that it undoubtedly would be more stable fare had he been more serious. Certainly there is material for a strong, intelligent drama. These compromised, namby-pamby, happy endings may serve a certain purpose, but in this case it has not assisted in making as good a play as might have been. What a sweeping and original drama could have resulted had the author shown the decline of this woman, the tragedy that ruined her life when she was swallowed by her own game! What a perfect vehicle it might have been for Miss Brady! As it stands, *A Most Immoral Lady* offers her only limited use of her talents and she deserves better.

Of the three acts, only the second survives close scrutiny. The first is a slow, rambling and altogether tiresome episode that stumbles and falters in its awkwardness. The last is a limpid and vapid means of devising an ending—in other words the easiest way out. There is plenty of opportunity for speeding up the opening session and if this is done it will go a long way toward making *A Most Immoral Lady* more consistently impressive.

This is Miss Brady's play. With graceful ease and restraint she moves thru the varying moods of this play bringing an illusion of reality to the most strained situations. It is a serious defect that so little opportunity is allowed her for some emotional playing. At the close of the second act she is allowed some leeway and let it be said here and now that she is magnificent. Always she is unaffectedly charming, a deft comedienne, a fine serious actress, whichever the changing keys demand.

Austin Fairman gives strong support as the husband, never overdoing the suaveness and always lending conviction to his racket—no easy task for any actor. Blyth Daly is excellent as the empty-headed, flapperish girl who marries the musician. Her first act scenes are a bit too brassy, but by the time the third act has arrived her moments are outstanding. Guido Nadzo is too stiff and posy, too self-conscious, to impress as the composer. Pauline Denton tends to overdraw the character of a windy, amorously inclined matron. Robert Strange does well as a victim and Sydney Booth is excellent. The balance of the parts are no more than bits, altho dance specialties are offered by Richard Stewart and Demetrius Vilan and Michael Hoffman presents some violin solos.

Joe Mielziner's settings are in excellent taste, especially the first, done in a modernistic vein.

WILFRED J. RILEY

"This Queen of Sheba", Satire, Well Stocked With Laughs

ATLANTIC CITY, N. J., Dec. 1.—*This Queen of Sheba* opened for a week at the Apollo Theater Monday with a good cast headed by Louis Calhern, as King Solomon, and Greta Nissen, as Queen of Sheba. Michael Mindlin sponsors the production in association with Robert Converse. David Boehm is the author and the piece is staged by Richard Boleslavsky, with settings by Lee Simonson. Frank Moulon and Mark Smith have conspicuous comedy roles. *This Queen of Sheba* is a satirical comedy bristling with wisecracks that are broad but not dull or insipid. The cast includes Edith Aywater, Ann Lawrence, Ethelynne Bradford, Charles McClelland, John F. Hamilton, H. Cooper Cliffe and Pauline Meksin. The settings are of unusual beauty and richness. The first night audience was liberal with applause. The satire is rich in laughter-provoking lines and business.

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Stage Styles

JANE COWL IN "JEALOUS MOON"

We have never seen a more impressive presentation of the farthingale costume than that offered by Jane Cowl's new starring vehicle, *The Jealous Moon*, at the Majestic Theater, New York. The costumer has given them a softening touch of line and color that relieves them of the severe stiffness that other showings of these distended carwheel costumes have lacked.

JANE COWLE'S radiant beauty has something to do with it, of course. She never appeared lovelier than in a black satin gown of this type, her white coiffure set off with a small tricorn, surrounded by ladies wearing peach, pink and crimson gowns of taffeta. She's lovely, too, in a white satin gown of the 16th Century, its draperies held with groups of gold leaves.

COSTUMES IN "MAJOR BARBARA"

Major Barbara, at the Guild Theater, New York, offers lovely apparel, worn with charming distinction by Helen Westley, Winifred Lenihan and Gale Sondergaard.

WINIFRED LENIHAN, as Major Barbara, chooses sapphire blue velvet for an afternoon gown, a wise choice, since it brings out the deep blue of her eyes. This frock is set off engagingly by a diagonal lace collar.

HELEN WESTLEY, as a very frank but titled mamma, looks her distinctive best in a black velvet evening gown of classic lines, draped interestingly to the side-back, where the drapery is held with a jeweled buckle. A white Spanish lace shawl adds a dowager-like note to the costume.

COSTUMES AT THE PALACE

In going over our notations of the "cream" of vaudeville costumes, noted at the Palace, New York, during the past two weeks, we have the following:

VANESSI, her glossy black tresses cut in a picturesque wind-blown bob, in a fascinating, realistic peacock dance. The costume was a yellow silk coat-like affair, the bodice fitted to the waist and embellished with gleaming rhinestones. Falling free from the limbs is a long train of the yellow fabric, embroidered all over in gold sequins, some in radiating lines, and blue satin insets to suggest peacock plumage. On Vanessi's head is a helmet of rose and blue sequins, with a peacock head in front. Peacock blue satin slippers were worn.

NELLIE AND SARA KOUNS, in the elegant period gowns which they wear so becomingly. These were of hand-painted organdy. One wore a pale yellow, the plain bodice fitted and the ample, distended-at-hip skirt handpainted in large orange and green and wisteria flowers, delicately toned. The skirt was shirred on, fell longer in back and was embellished with a deep border of yellow lace. A bertha of the lace and a large leghorn hat with orange ribbon streamers and yellow satin slippers were finishing touches.

The other sister wore a similar gown of pink organdy with pink lace embellishment and orange and violet handpainting on the skirt. Her leghorn hat had yellow streamers and she wore orchid satin slippers with silver kid straps.

ROSITA MORENO, Spanish danseuse, a beautiful type with plenty of personality, wore a gypsy dance frock of deep violet. The bodice was long and fitted, while the rather long skirt had many ruffles edged with gray lace. A small fringed shoulder shawl of yellow embroidered in orange and green.

BELLE BAKER, in an evening frock combining a long peach satin bodice and peach chiffon oblong back cape, with a pleated georgette skirt of the same color. Bodice, skirt and cape were elaborated with traceries of steel beads. Skirt and cape hem were cut in many points. Peach-colored stockings and peach satin pumps with square steel bead buckles completed Belle's becoming attire.

HELEN BRODERICK, of Crawford and Broderick, a willowy blonde, was stunning in an ensemble of violet tones. Her chiffon frock of pale violet was princess in line, while the skirt was elaborately flounced and fell long in back. A deep violet velvet jacket, with matching purple felt hat, a wee muff of shirred taffeta in deep violet, a necklace of jade beads, purple pansies on one shoulder and deep violet silk crepe slippers with silver kid straps were other notes.

GALE SHERWOOD, in a navy blue chiffon evening gown with a sapphire sequin jacket, as pianist of Bob and Gale Sherwood.

Feminine Frills

By ELITA MILLER LENZ
(Communications to 1560 Broadway, New York)

Shopping Saunters

SHAWL NEGLIGEE

Sketched above is a novel gift, both beautiful and useful. It is called the shawl negligee. By an ingenious plac-

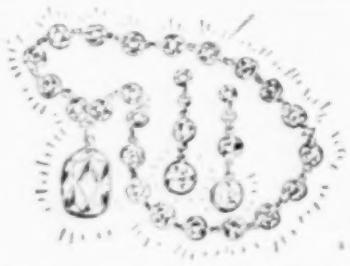
ing of snappers and the folding back of one section of the border the square is transformed from a shawl suitable for a dance party into an evening wrap or negligee, the collar and sleeves perfectly and gracefully formed.

The shawl is 54 inches square and is made of heavy black crepe back satin, or black crepe embroidered all over with gold and silver threads, with a double border of black georgette. The price is $12.50.

A less expensive version of the shawl negligee, made of flat crepe in pastel shades, with monotone (matching tones) silk embroidery, is $10.50.

CHANEL JEWELRY

If you priced the crystal costume jewelry sponsored by Chanel you will know that the prices we are about to



quote you on Chanel jewelry are unusually low if not unique.

The 15-inch crystal choker necklace with crystal drop mounted in silver is $3.45. The Chanel style earrings to match are $1.35. A bracelet to match, $1.85. Price of set, including choker, bracelet and earrings, $6.50.

The crystal stones, clear and sparkling offer the ultimate in brilliance and a charming embellishment for the stage costume.

FEATHER FANS

Because we can procure for you the lovely ostrich feather fans at lower than elsewhere prices, direct from the manufacturer, we are suggesting the following notations for your Christmas list:

Ten-feather fan, single or two tone shades, each feather 28 inches long, with an open spread of 36 inches, $10.

A cheaper fan, seven plume, 18 inches in height, with an open spread of 25 inches, is $5. Any desired shade.

MAKE-UP BOX

A make-up box generously stocked with an "old reliable" brand of makeup will bring a glow to the heart of any good "trouper"—"girl" or "boy".

The make-up box illustrated is 9½x-6½x5½. A nickel-plated lock, two keys,

a handle and a tray complete the box, which may be ordered filled with the following makeup for $5.75: One can of face powder, a 3½-inch powder puff, a can of cold cream, box of rouge (natural blush, medium), one jar of medium lip rouge, one transparent lip pencil, bottle of white liquid enamel, small black eyebrow pencil, two bundles of paper stumps, two grease paints, No. 2 and No. 5, and two lining colors, lavender and gray. More elaborate assortments are $6, $8 and $9.

GIFT FOR A MAN

Just a simple remembrance for a man is a patented collar supporter. A collar holder which slips on, holds the collar in good form and offers an opening for a tie to set in. Made of round wire. In 14-karat green gold, $1.50; in 10-karat plain gold, $1. The firm making this supporter issues an illustrated folder of gift suggestions for men.

THE GLOVE QUESTION

When choosing gloves for a gift give her a daytime style of highest quality, a glove for street or sports wear. The glove in mind appears perfectly fitted, but feels as easy as a size too large shoe. Slips on and off easily, a decided advantage in this day of many "on and off" with gloves occasions. A new design, cut differently from ordinary gloves, so that creasing at the fingers and bulging at the knuckles has been largely overcome. "Stays new four to five times as long as old-type gloves," says the maker. $4 a pair.

WRITING PAPER

She's a former actress and has just sold several one-act plays to the publishers. Until the royalties come in she is "tiding over" in her wee Columbine Studio by making writing paper which she colors by hand. The billet doux style, 6x4 1-4 inches, a folder of light sheets and light envelopes, colored like faintly tinted azure-rose skies, and then a touch of pale green. Very romantic looking. Tied into a hand-tinted portfolio, secured with silver ribbon. Only 50 cents a set. Two or more make a very suitable gift for romantic femininity. A large box of the writing paper is $2.

Dear Girls:

The Billboard's Shopping Service is free to our readers. The editorials in Shopping Saunters and in The Beauty Box are not advertisements. The space is not sold to advertisers. The editor of the Feminine Frills is on salary and *The Billboard* does not accept commissions from shops. To enable our Shopping Service to give you quick service, please make your remittances in the form of money orders or certified checks. Do not send personal checks, and do not send C. O. D. orders. Make remittances payable to The Billboard Publishing Company, and address your correspondence to *The Billboard* Shopping Service, 1560 Broadway, New York City.

The Beauty Box

A very modern and efficient treatment for banishing blackheads and acne is the use of facial pacquets or sachets. The fragrant sachets come in blue glazed wrappers to keep them dustproof and to preserve their strength. The meal base of the pacquet has long been known as a beautifier and is combined with skin food and astringent. Before using the sachet is immersed in hot water and is then massaged to the face with a firm upward and outward movement. A penetrating cream results, which is permitted to dry, and is finally removed with cold water. Faithful use of the pacquets for two weeks removes the most persistent blackheads, and if your skin is oily the pacquet is an ideal facial for you. It removes oily shine leaving the skin radiantly refreshed. A pacquet carried in the purse will serve as a quick rejuvenating facial between acts or when traveling. Box of 12 sachets, $1.50.

The English complexion is proverbially lovely and is the subject of a fascinating brochure, explaining a system of water massage invented and perfected by a woman. The system offers a safe form of massage which may be used at home. Would you like a copy of the brochure? We shall be glad to get it for you.

Very important to hair beauty, no matter what its shade or texture may be, is a highly refined liquid shampoo which really dissolves from the hair with the rinse. Cake soap leaves a hard deposit on the hair which does not rinse out readily and, naturally, dulls the natural shean of the hair. A highly refined liquid shampoo, a new Paris creation, leaves the hair with such amazing brilliance and fluffy softness that one wonders how a shampoo blend could achieve such magic. But it's an unusual shampoo blend and delightfully fragrant. Do try it. It is only 50 cents a bottle. Start with two bottles so that you may always be one ahead.

Send 20 cents for a generous assortment of hair and facial beautifiers.

Even shapely hands lose their charm when the skin is not kept in a constant state of refinement. To keep the hands in perfect condition and impervious to chapping the cold days extra care is necessary. Night and morning after washing the hands an astringent balm, which softens and whitens quickly, should be applied and massaged dry. This balm not only restores patrician well being to the hands, but it leaves them fragrant as well. In two sizes, 50 cents and $1.

One of the most enchanting perfumes on the market is described as a "modernistic" perfume possibly because it is new and made by the most up-to-date methods. This lovely odor is the blended breath of sweet peas. Expensive? Yes, but a half ounce "get acquainted" bottle is $1. A subtle blend of flowers with a provocative touch of Orientalism. The same perfume comes in Gardenia and in a demure odor known as Poeme.

There isn't a woman who isn't interested in the subject of face lifting whether she has an eye on the present or on the future. The virtues and failures of surgical operations have been given plenty of space in the magazines, but each discussion leaves the surgical lift still in the realm of chance. There

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now features
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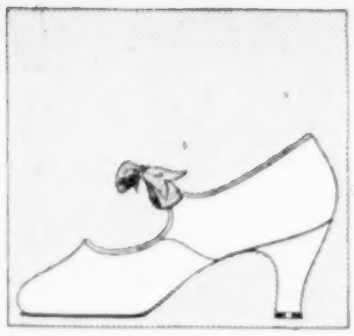

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Banished in 15 minutes with "NALFA RAPIDE," the coloring wonder for women and men. Only one application needed to restore shade, lustre and beauty to graying hair. Easily applied. Does not rub off. Price, $2.25, postpaid. Liberal sample, 25c. Mention shade desired. C. CLEMENTS PRODUCTS (Est. 1901), 67 W. 49th St., New York.

SKIN TROUBLE?

Oily Skin, Dry Skin, Enlarged Pores, Eczema or Acne troubles (pimples and blackheads)? Indu preparations will cleanse your skin. Others have found Indu cosmetics to be vastly superior. We also manufacture Face Powders and Rouges. "BEAUTY TRUTHS," an enlightened booklet on Beauty, will be sent on request.
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The Old French Court

Amid this splendor was born France's fame for beauty. Gouraud's Oriental Cream contributed to this renown thru its use by famous Court Beauties.

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Made in White - Flesh - Rachel
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is, however, a method of face lifting into which the question of chance does not enter. That method is the wearing of an invisible face lifter beneath the hair. It lifts the muscles beneath the eyes and smooths out lines, and also gives the mouth an uplift which softens and sweetens the expression. The price is $8. Further information on request. When wearing a face lifter one may dress as youthfully as one will with perfect congruity.

Whether your hair be bobbed or short, the hairline at the nape of the neck needs in many cases to be shaped. Rather than fuss with loose, disfiguring wisps of hair the well-groomed woman removes them, and in removing them shapes her coiffure becomingly. The removal is accomplished with a depilatory. A depilatory which many use successfully for this purpose is a cream which comes in a tube. While it removes hair quickly and thoroly, it leaves no irritation. Spread on just where one wishes to remove hair and then removed with wads of cotton dipped in cool water. Choristers who wear no hosiery, and fashionable actresses who prefer very sheer hosiery, use it on their legs with very gratifying results. The cream is diluted for the latter purpose, spread on, left to dry, and when washed away the skin is free from hair and a shade or two fairer. Price, $1 a tube.

Why does the woman of distinction always have on her toilet a bottle of French cologne in a wicker container, which wraps it in the glamour of the old world? One reason is that this particular cologne, aged like rare wine, is mighty good for the complexion, being a mild astringent. Another reason is that it is used to banish odors of perspiration. Has a delightfully delicate non-floral odor which is pleasing even to those who do not as a rule care for perfumes. In a wicker container, $1.75; in a glass bottle, $1. After you've used one bottle you'll want the $6 size.

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Crepe de Chine. Any pastel shade, trimmed with cream lace, maline and ribbon. Coat separate, **$7.00**
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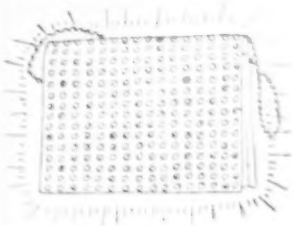

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Stylettes

Here is a pretty conceit for the stage gown: A garland of small pastel flowers, forming one shoulder strap of an evening gown, and a wristlet to be worn on the opposite arm.

The boutonnier has been succeeded in Paris by trailing spray of small flowers, posed low on the left shoulder.

A smart embellishment for a dance or evening frock is a hand-knotted fringe, placed on the edges of a V-shaped bertha, front and back, and parting over the shoulders. The same fringe, longer, is placed on the edge of a swathed, diagonal line girdle.

Suggestions from readers relative to the types of articles they would like to have discussed in the Beauty Box and Shopping Saunters are welcomed. The editor of Feminine Frills wishes, first of all, to interest and serve her readers.

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Costume, $55.00
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Your shoes solidly rhinestoned, $35

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VALAZE GRECIAN ANTI-WRINKLE CREAM (Anthosoros) — the marvelous nourisher and revitalizer of the skin. Erases lines, wrinkles, crow's-feet. Youthifies wrinkled hands. Fills out hollows. 1.75.

The signs of age deepen with each passing hour. Do not delay! Begin treatment at once!

If your dealer cannot supply you, order direct.

Helena Rubinstein

PARIS LONDON
8 East 57th Street, New York

Agents and Managers

By NELSE

(Communications to 1560 Broadway, New York)

CHARLIE BRAGG (A. T. A. M.), former Columbia Circuit house manager, more recently manager of the Casino Theater, Brooklyn, a burlesque stock house, held down the job for two weeks and then exited. Bill Hexter, A. T. A. M., Bragg's predecessor, was there a week and exited for a managerial position at the Empire Theater, Brooklyn, a Mutual Circuit house.

ASSOCIATION of agents and managers is planning a beneficiary fund and group insurance for members.

JACK SINGER (A. T. A. M.) exited from New York during the past week as manager of a show en tour.

EDWARD L. CONROY (A. T. A. M.), press representative last season of the S.-F. Show, is now identified with the Saenger Circuit of New Orleans, making his headquarters at Shreveport.

HOWARD HERRICK (T. P. R.) is general press representative for the new firm of Santley Parter & McGowan, for the presentation of *The Lady Lies*.

ER LAWSHEE (T. P. R.), recently in advance of the Mark Twain version of *Saint Joan*, is now general manager for Mr. and Mrs. Coburn at their Coburn Theater, formerly known as Daly's 63d Street Theater, New York.

J. H. FITZPATRICK (T. P. R.), known as the big timber man of Wheeling, W. Va., where he manages a vast estate, is registered at the Claridge Hotel, New York.

CHARLES GOETTLER (T. P. R.), with the Dillingham office, in advance of Fred and Dorothy Stone in *Stepping Stones*, is now stepping some in advance of Ziegfeld's production of *Rosalie*.

GEORGE ATKINSON (T. P. R.), last season in advance of George Arliss in the *Merchant of Venice*, is still connected with the Ames forces.

COLUMBIA CORNER is becoming a favorite rendezvous for agents and managers, thereby saving ye scribe many marathons to West 42d street in quest of items for this column.

Theatrical Mutual Assn.

By DAVID L. DONALDSON

New York Lodge No. 1 held the annual benefit show at the Hudson Theater Sunday evening, November 18. It was filled to overflowing and a vaudeville bill of 27 acts was presented thru the courtesy of several theaters and agencies.

Joe Daniels and Jack Daly, of the *Show Boat* Company, acted as masters of ceremony and vied with each other in seeing who could present the best acts. It was nip and tuck, with Joe Daly slightly in the lead. Lew Bernes and Walter Mulvihill, of New York Lodge, with a capable crew, handled things backstage. Edward W. Otto, Leonard W. Rice and Joseph McCarthy, in their "soup and fish", looked after the front of the house.

The show opened with an acrobatic contortion act by Affie Martyn, presented by Harry De Muth. Then followed songs and acrobatic dancing by Henrietta Lovelace and the Dixie Harmonizers from the *Show Boat* Company. Master Jackie Clark and Eleanor Bellman, proteges of Murphy and Lang, put over a clever act for juveniles.

Helen Morgan and Aunt Jemima (Queenie), of the *Show Boat* Company, brought down the house. Duke McHale and Freeman Twins made another good juvenile team. Earl and Bird almost stopped the show. J. Mardo Brown, strutting drum major from the *Show Boat* Company, swings a wicked baton.

About this time Will Rogers, who had been at the Lambs' Club, came rushing thru the theater and onto the stage just to help things along, he said. For 20 minutes he chewed gum and the rag while giving his opinion on the result of the last election and how it happened. He also told of a dinner in Mexico given in honor of some notable persons, among whom was Charles Evans Hughes, and Rogers said it was the first time in his life that he got nervous at an affair of that kind. Well, from his explanation he had good reasons.

One of the heroes of the Vestris disaster, Lionel Lickerish, was introduced by his manager. He made a hit with his droll way and pleasing personality.

Among others who appeared were George Herman, dancing skeleton; Dahomey Dancers; J. Lewis Johnson, in songs; Bessie Browning; Peggy Alexander, in tap dancing; Miss Novak, in Spanish interpretations; Maurette Vincent, New York Lodge's own; Baby Edna Keir, in songs and stories; Angeline Lawson; Lina Scott; Bub McFarland, juvenile fashion plate; Martin Fried, Fenton Sisters, Sylvia Francis, Estelle Floyd and Tom Waters.

A large delegation from Philadelphia lodge attended, chaperoned by Grand President W. J. Meconnahey and daughter, Cecilia. Other lodges of Greater New York had many in attendance, among them being Charles Eichhorn, fifth grand vice-president; Henry E. Schmidt, of Long Island Lodge, and Edward Stewart, president of Bronx Lodge.

To the committee, comprised of the following, is due much credit for the way in which the show was put over: Lew Bernes, chairman; Edward W. Otto, tickets; H. Otersen, advertising; Owen Duffy, Paul Schmidte, Tom Boylan, Charles Murphy, S. J. McIntyre, J. A. Casey, Charles Higgins, J. C. McDowell, Fred Harrison, Earl Johnson, P. Downey, George Krant, J. Lilly, James McCarthy, Charles Heimerlie, James Crosby, W. Pluff, Walter Mulvihill, J. C. Vermilyea, R. C. Brown, C. J. Hepburn, J. Dangerfield, E. Peck, T. Short and Al M. Ruland.

There is talk of holding another anniversary banquet by the lodges of Greater New York some time in February.

"SIGNOR BOZO" MALONE, for many years employed in Allentown, Pa., theaters as an advertising agent and backstage worker, celebrated his 32d birthday anniversary last week. The event was sufficiently important to win for the signor a flattering writeup of his activities in *The Allentown Leader*.

New Incorporations

CALIFORNIA

Fanchon & Marco, Inc., Sacramento, book and produce stage entertainments, $10,000.

DELAWARE

Vaudephone Corporation, Wilmington, talking movies, $100,000; Colonial Charter Company.

MICHIGAN

Jackson Theater Building Company, Jackson, to operate theaters, $200,000.

NEW YORK

Gramercy Theaters, Manhattan, motion pictures, thetricals, $15,000; L. M. Eber, 370 Seventh avenue.

All Arts Studios, Manhattan, decorate theaters, $30,000; I. M. Sackin, 1440 Broadway.

Kapstone Service Corporation, Manhattan, moving picture supplies, 2,000 shares common; Matthews & Koegel, 100 Broadway.

Rooy Walling, Manhattan, manage theaters, 160 shares common; P. N. Turner, 1472 Broadway.

David R. Sablosky, Manhattan, theatrical, $20,000; E. Morgan Lander, 1440 Broadway.

Syracuse Empire Theater Corporation, Syracuse, $50,000; N. Belson, Syracuse.

Whiteman Song Shop, Buffalo, 200 shares common; Vaughan, Brown & Sturtevant, Buffalo.

Jimmie Cooper, Manhattan, theatrical entertainment, 300 shares common; J. I. Goodstein, 21 East 40th street.

G. F. L. & T. Corporation, Manhattan, theatrical, $9,000 preferred, 10 shares common; N. Goss, 2 Lafayette street.

Kinatone Patents Corporation, Manhattan, motion picture machines, 100 shares common; W. G. Morse, 37 Wall street.

OKLAHOMA

Strand Amusement Company, Muskogee, $7,500; Bertha H. Branham, G. E. Branham and Andrew E. Berry.

OREGON

Theater Sound Corporation, Portland, $10,000; J. J. Fleming, M. F. Roach, W. H. Coach.

Stage Employees and Projectionists

By BARCLAY V. McCARTY

Communications to 1560 Broadway, New York.

WILLIAM P. RAOUL, International representative, has made several satisfactory settlements recently. He handled the dispute concerning Vitaphone contracts at the Publix house, Daytona Beach, Fla., with the result that a wage scale of $60 a week apiece for four operators was established, the black-and-white schedule having previously been $52.50. At the request of representatives, he reports that Local No. 558, this city, sent its business agent to Jacksonville, Fla., where a dispute was settled on the basis of four operators when sound features are run and two operators when only short subjects are used, the scale being $60. At Greenwood, Miss., Local No. 590 turned over its new contracts to Raoul with the request that he make the best settlements possible. He obtained a $5 increase and an additional operator if talkies are used. The former scale was $65 for an operator, who paid the relief man. In Jacksonville, Fla., it was decided to renew the old contract and drop talkie controversies until the houses had been wired. In Pine Bluff, Ark., Local No. 328 asked for two operators for each shift for sound pictures at a 35 per cent increase and a 20 per cent increase for straight pictures as well as in all the stage departments. As a result Raoul settled for five operators between the two Saenger houses, making it possible to have two operators on duty for all sound pictures on a three-year contract. This includes a 10 per cent increase for all departments for two years and for a five per cent increase for the third year.

WILLIAM DILLON, International representative, conferred with C. L. Crowley and J. Driscoll, of Local No. 459, Norwich, Conn., in reference to placing a stage carpenter at the Strand Theater, which plays pictures Saturday and Sunday only. The scale is $9 a day. With the committee, he conferred with Paul Nejle, manager of the house, who eventually agreed to his demand in full.

ROAD CALLS have been made on the Park Theater, Toronto, to become effective December 10; the Playhouse, Winnipeg, November 23; the Stringdale Theater, Stamford, Conn., December 18, and the Capitol Theater, Miami, Fla., November 24. The Heilig Theater, Tacoma, has been removed from the "unfair" list.

LOUIS KROUSE, representative of the Alliance, recently settled a difficulty for Local No. 98, Harrisburg, Pa., which has been requesting Wilmer & Vincent to engage a maintenance man on a single contract since September. The local finally served notice that unless a man was placed it would refuse to render service in houses controlled by this firm. After a conference with Vincent it was decided that one man would take care of the two houses, situated side by side.

EDWARD F. FELLOW, secretary of Atlantic City (N. J.) Employees' Local No. 77, reports to the I-A that members of his organization are mourning the death of Robert McGough, who died November 23.

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Scenic Artists

By BARCLAY V. McCARTY

Communications to 1560 Broadway, New York.

CONDITIONS in general thruout the country are reflected in show business on Broadway which, in turn, rebound on the field restricted to the scenic artist. As a result of this, many artists are finding times unusually hard for this period of the year. Last season at this time business in the studios was quite brisk, and many men who had found the going hard during the warmer months were able to lose their worries because of the increasing number of openings for their talents. But this improvement, altho long expected, has failed to arrive during the present season. While the number of productions has been increasing, so that 10 and 11 shows have been opening in a week lately, the usual pre-Christmas slump has cut the number down for this month, until the holiday period, which has resulted in scenic artists finding themselves with an oversupply of idle hours.

THE UNITED SCENIC ARTISTS, Local No. 829, New York, have successfully reached a satisfactory agreement with the Metropolitan Opera Company, following a long period of negotiating. As a result there will be an advantageous change in the wage scale, together with other improved conditions.

THOMAS FARRAR, New York, has been concentrating lately on the setting for *A M Or S*, an Arthur Hopkins production.

FRITZ SINGER, a member of Local No. 829, has been engaged as director of scenic art for one of the leading theaters in Savannah, Ga.

AUGUST RIEGLER has gone to Little Rock, Ark., to take over a post as director of scenic art. He was previously located in Texas. He belonged to Local No. 829.

BOB BENJAMIN has assumed his duties as director of scenic art in York, Pa. Benjamin, who also belongs to Local No. 829, was formerly connected in a similar capacity in Richmond, Va.

GEORGE MUSZAR, of Local 829, is directing the scenic art work in Richmond, Va., after severing his connections with the theater in Englewood, N. J. Leslie Jones replaced Muszar in the latter place.

CLARENCE HANSON is doing scenic art work in Cincinnati. Hanson, too, is a member of Local No. 829.

TONY SARG, one of the foremost figures in the amusement world, has applied for membership in Local No. 829, New York. Sarg, for the last few weeks, has been concentrating on a novel merchandising scheme for Macy's, the New York department store. It consisted of a Thanksgiving Day parade.

M. KNORR, of Local No. 829, has been appointed art director of Metro-Goldwyn-Mayer. William Bradley is the new chief draftsman, and Frank Muchmore has been placed at the head of the painting department.

THE PLAYHOUSE, Winnipeg, has been placed on the road call list of the United Scenic Artists, Local No. 829, in response to a request of the International Alliance.

NORMAN-BEL GEDDES, who belongs to Local No. 829, is withdrawing temporarily from the theater to concentrate on design engineering in the industrial field. He is developing several new models of a well-known automobile. In addition to this, Geddes is designing a special passenger airplane which will be used for service between New York and Chicago. He is, furthermore, creating designs for furniture, architecture and display backgrounds and combinations. To make this feasible, he has enlarged his studio, where he is maintaining a staff of 16 assistants. Altho Geddes will occupy himself for non-theatrical work for the time being, he will eventually return to the theater for a limited contact. Under this new arrangement, he will limit his stage work to approximately two productions a year. Among his most famous stage settings are those used in *The Miracle* and the Paris production of *Jeanne D'Arc*.

BORIS ARONSON, of Local No. 829, has returned to New York. He has been studying the theater in Paris.

FIFTEEN TONS OF SCENERY will be brought to this country as part of the production of the Jewish State Theater of Moscow, which Arthur Kober will present in January both in New York and on tour. The shipment will consist of modernistic sets, shipped from Hamburg.

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Costumers

By BARCLAY V. McCARTY

Communications to 1560 Broadway, New York.

PAUL VERDET, Lyons, France, is supplying some of the "costumes" that will be used in the new musical comedy that Earl Carroll intends to produce in New York next February. This consists of 100 suits of armor, which will be featured in a unique manner.

ALEXANDER STROBL, New York, has enlarged his studio considerably in order to handle the increase in demand for treated fabrics and finishing costumes with Stroblite colors. In addition to this, Strobl has executed 41 costumes for Ned Wayburn which will be part of the wardrobe for the forthcoming *Ned Wayburn's Gambols*. Strobl has been specializing also in colors for luminous stage effects with invisible ultra-volet ray.

CHARLES LeMAIRE, New York, has just completed costume designs for four productions, one of which has opened in New York, the remaining three to come to Broadway within the next few weeks. They are the *New Americana*, *Ned Wayburn's Gambols*, *Merry Christmas*, which will be offered by Lew Fields, and the new musical that Earl Carroll will sponsor. In addition to this, LeMaire has created the *Queen of Sheba* costumes for Greta Nissin. The Brooks Costume Company executed all these orders.

THE SIDELL SISTERS, specialty dancers in *Show Boat*, at the Ziegfeld Theater, New York, have just stepped into an entirely new set of costumes for their work in this production. The wardrobe was executed by their mother, Angela Sidell.

Auditoriums

Communications to 25 Opera Place, Cincinnati.

SIOUX CITY WANTS BUILDING

Agitation for a civic Coliseum at Sioux City, Ia., with a seating capacity of more than 5,000 persons, has progressed to the extent that the matter has been referred by the Chamber of Commerce board of directors to the chamber's public relations committee for attention. The committee is to confer with the city council. The Coliseum project has been discussed at the last two meetings of the chamber directors, according to R. W. Tackaberry, secretary. Recent events in Sioux City, at which accommodations were inadequate for the attendance, stimulated activity for the improvement. Tackaberry pointed out that Sioux City is to entertain 2,750 persons next spring during the convention of the Iowa Federation of Women's Clubs, and that the city now is bidding for two other conventions that will demand similar accommodations.

AUDITORIUM NOT FOR ARMORY

A proposal that the Washington Auditorium, 19th and E streets, Washington, D. C., be leased or purchased by act of Congress for use as an armory for the District National Guard has been rejected by the military and naval affairs committee of the Board of Trade. The Auditorium was found unsuitable for armory use without extensive alterations, which would make the cost too high in the opinion of the committee. A report on the action of the committee will be sent to members not attending the session for indorsement.

KNOXVILLE PLANS

City Council of Knoxville, Tenn., went on record in favor of a referendum on $300,000 auditorium bonds to carry out its part of the proposed City-County-U-T auditorium partnership plan.

The auditorium would cost $600,000 and seat from 6,000 to 7,500. It would be built on U-T property and be managed by U-T.

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Theatrical Hospital Benefit December 9

CHICAGO, Dec. 1.—The 16th annual benefit of the American Theatrical Hospital will be held the afternoon of Sunday, December 9, at the Erlanger Theater. Arrangements for the affair are in the hands of Aaron J. Jones, and it is promised that the entertainment features will be up to the high mark of previous years. Many of the leading stage stars playing Chicago will take part.

Judge Joseph Sabath is president of the hospital association, which looks after the treatment of ill and indigent show people. Ralph T. Kettering and U. J. (Sport) Herrmann were recently reelected vice-presidents, and a number of prominent theatrical men are on the board of directors.

At this year's performance, Ann Harding, star of *The Trial of Mary Dugan*, will make the welcoming address.

"Passion Play" Dates for 1930

OBERAMMERGAU, Bavaria, Dec. 1.—The next performances of the *Passion Play* will be given May 15 to September 30, 1930. During May and June there will be one play a week, two a week in July and August, and one each week in September. The new open-air theater, in course of construction, has 5,000 capacity.

Jimmy James in Chicago

Chicago, Dec. 1.—Jimmy James, of the Gayety, Milwaukee, was in the city a few days ago arranging for the burlesque stock company that is to occupy the house shortly.

Ziegfeld Buys Box for Ball

CHICAGO, Dec. 1.—Florenz Ziegfeld, producer of *Rio Rita*, has bought the star box for the annual I. A. T. S. E. ball at the Trianon December 10 for $500. It will be occupied by the principals of the *Rio Rita* Company.

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The Theater As a Tonic

WHETHER the theater is really a factor for the promotion of good health, independently of its character as a supply house of entertainment, is a matter deserving of some consideration.

When the late President Woodrow Wilson was seated in a Washington theater box witnessing a performance of *Turn to the Right*, his personal physician, Dr. Cary T. Grayson, leaned over and confided to the producer, John Golden, that it was largely due to the theater that the President was able to keep going amid all the depression and onus of war.

Indeed, it is not gratuitous to assume that the theater did much to prolong that very brilliant and substantial life.

A number of the presidents have been strong indorsers of the cheerful influence of the theater as a first aid to physical and temperamental well-being. Roosevelt appreciated its value as an alleviant of the strenuous life; and while the recollection that Lincoln came to the end of his earthly career in a theater—on Good Friday, of all days—sticks in the minds of many, it is generally admitted that the example of America's foremost citizens has done much to recommend the theater to the prophylactically minded among their fellow countrymen and women.

EVEN before the theater had become a national institution in the various countries of the old world, most rulers saw the wisdom of providing entertainment as a tonic, at least for themselves if not for the entire populace, employing court jesters and other ministering make-believe personnel.

As the theater has progressed and grown, so it has enlarged the scope of its health-giving effects. It is not generally realized that the modern theater is an imposing competitor of the modern drug store, and that it holds out just as good bargains as the pharmaceutical department. Many people have to douse their nerves liberally with sedatives every night because they missed their theater and "the troubles and cares of the day" refuse to "fold their tents like the Arabs and as silently steal away."

There are many excellent nerve tonics on the market, but when in doubt it would be hard to pick a better one than a good, lively, entertaining show, sparkling with laughs and sweetened with romance.

IF IT is true that very many people worry themselves into their graves, let them consider the opportunities for longevity they pass up in failing to attend the theater. Worries there have not even the S. R. O. privilege.

Their whilom victim comes in his forehead wrinkled in frowns, and exits with his face wreathed in smiles or the next best thing. If his mental kinks have not been pretty well ironed out his brain at least has been enabled to throw off the poison of depression that had been riding him. It would require something like perverted concentration to keep one's mind on one's pet griefs in this atmosphere of pleasurable relaxation.

The theater is indeed a gentle nurse; and if one doesn't care for the medicine she offers she gladly accommodates with something else. To be under her care is to be in the seventh heaven of blessed distraction and to experience an emotional breathing spell.

Small wonder then that the successful ones are found so regular in their attendance—the serious-minded big ones so faithful in their devotion to the frivolous. It is not so much that they can well afford the indulgence, but rather that—despite their positions of security—they can ill afford to deprive themselves of this species of mental bracer and spiritual nightcap, which causes them to go to bed in just the proper mood and to awaken to the morning's gift of a pearl beyond price—a cheerful frame of mind.

SUCCESS after all is largely a matter of consciousness; and the theater is a special reflex for bringing it home, vibrant with its contact of its extra personal and generally human affairs; and stimulating to the perspective with its exhibition of sentient viewpoint. It is thoroly broad-gauge in its influence.

That is why it is so helpful, too, to the aspiring with its inspirational cheer and its brisk contagion of good spirits. This holds particularly true of the zestful, invigorating show of good emotional values, the wholesomely motivated play which restores one's optimism in life by revivifying one's faith in one's fellowman.

In the last analysis morality is the highest form of sophistication; and any play which makes one feel good—spiritually as well as physically—has rendered the best sample of salubrious service that the dispensary of the theater affords.

E. J. K.

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JOHN POWERS, Attorney, New Castle, Pa.
MR. FRED WILDMAN, Prop. Wisconsin Fox Farms, Madison, Wis.
MRS. RUTH FUTTERMAN, McDonald, Pa.
MRS. CAMPBELL, 405 Elmside Blvd., Madison. Age 65.
MRS. LEHMKUHLE, 29 Northwood Ave., Dayton, O. Age 21.
MR. C. PEARSON, 2717 Beaver Ave., McKeesport, Pa.
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27 YEARS ON STATE STREET.

The Forum

Changing Times

Topeka, Nov. 28, 1928.

Editor *The Billboard:*

The figures you published recently, showing that the increase in number of stock companies has more than kept pace with the decrease in number of legitimate shows, do not tell the whole story. Another factor is the big increase in the number of little theaters, many of which have absorbed either directors or a nucleus of players from the professional stage. If figures on this could be obtained, I am sure you would find them interesting by way of showing that, if the spoken drama is forced out of the regular theater it will make a home for itself somewhere else.

Same with the increasing restrictions on traveling outdoor shows. My prediction is that, in time, there will be only a very few of these on the road, but a much greater number of permanent local parks, which will take on more of the carnival and circus atmosphere.

S. B. WILLARD.

Trade Expositions

St. Paul, Nov. 29, 1928.

Editor *The Billboard:*

I read in the newspapers recently about a movement in some foreign country to curtail the number of so-called international expositions that are held abroad. The reason advanced was that these affairs have become so numerous that they conflict with each other and the people get too much of them.

When reading the story it occurred to me that the situation over there might have a pointer in it for the fairs and expositions in this country. There is quite a difference, of couse, between our events and those abroad, in that over here the fairs have a strong amusement angle whereas on the other side they are almost wholly trade expositions, where people go to buy and sell goods.

Nevertheless I have noted a tendency in the States toward a greater number of fairs in territories where they conflict, overlap and draw from much the same area, and so it occurred to me that the points about confusing and overfeeding the public may be timely just now.

LARRY SIMONDS.

Sunday Shows

Des Moines, Dec. 1, 1928.

Editor *The Billboard:*

I should think that the people of the country are sick and tired of reading about the fights being waged here and there over whether or not Sunday shows should be permitted.

In many places the controversies develop into court cases, with the law trying to decide the question. This seems to be something of a joke, because in some towns the law says it's o. k. and in other towns the ruling is exactly the opposite.

What kind of a country is this if a thing can be legal in one city or State and not in others?

Wouldn't it be a more logical procedure to put the whole matter before a public vote—after the people have been duly informed of the advantages of Sunday shows to the life of a town—and abide by the outcome?

There are many communities where it is actually a public service to have shows on Sunday, because that's the only day when a lot of workers have the opportunity to gratify their desire for theater amusement, and in places like this it would be unfair to have a blue-law ruling.

Any town that expects to be a center of any kind must have plenty of amusements all the time. DAVE MORRISON.

Dramatic Pupils in Recital At New England Conservatory

BOSTON, Dec. 1.—Students of the dramatic department of the New England Conservatory of Music will display their talent in a dramatic recital to be given in Jordan Hall December 7 and 8. The lengthy and variegated program embraces *Children of the Moon*, tragedy in two acts, by Martin Flavin; *The Key of the Garden Gate*, fantastic comedy in two scenes, by Laurence Housman; *Two Studies of Spring* (first performance), and *Carnival at Nice*, ballet in one scene, by C. D. Gilbert and Gilbert Byron, music by Gertrude G. Brailey, first performance on any stage. Scenery for the program numbers is supplied by the Ben Craig Scenic Company. Costumes designed by Raymond F. Bowley and made by the Hayden Costume Company. Properties by Thomas O'Brien. Lighting under the supervision of Monroe Pevear.

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GILLMORE INSPECTS CHI. OFFICE

The Executive Secretary has been on a brief tour of inspection of the Chicago office which will be ended before this note appears in print. It is one of the occasional inspections of Equity's oldest branch office which has to be sandwiched in between other activities. His trip also included the Kansas City Equity office.

"NIGHT BEFORE" CAST FREED

The cast of *The Night Before*, which had been arrested in a raid on Werba's Brooklyn Theater, September 11, while playing under a closing notice due to take effect the next day, came up for trial before the Court of Special Sessions, Kings County, Brooklyn, November 22.

This was the raid which took place at 11:30 at night, and of which Equity, in the person of the Executive Secretary, first heard after midnight. After considerable searching, Frank Gillmore found a neighbor, John Daly Murphy, who was willing to put up the deeds of his home, which by great good fortune were in his possession, in order to free eleven fellow actors, none of whom he knew.

Justice Caldwell, in handing down the decision for his colleagues, dissented from the position taken by the police and the office of the district attorney, that this was an immoral play, and the case was dismissed.

In the meantime Equity has made arrangements whereby it will not be necessary to trust to chance in securing bail in a similar emergency should that contingency arise in the future.

MEMBERS NEED NOT TAKE RISK

Recently a musical comedy, in which a particularly daring acrobatic dance was one of the features, moved from one theater to another and much older one.

In a few days the association received a complaint that the condition of the stage in the second theater was such as to be a danger both to the dancers and those who worked with them.

The management was informed that these members would not have to do their act if the stage was so unsafe that they might injure themselves or those working with them in the course of their routine.

FINAL NOTICE FOR GEORGE MACK

Equity has just learned with regret of the death last summer of George Mack, at Spring Lake, N. J., who had been ill for some time previously. From the time he was 14 years old Mr. Mack was well known as a comedian.

Equity extends to his widow and children its most sincere sympathy for their loss.

LOUIS D. DILDENE SUSPENDED

Louis Delmar Dildene, on complaint of the Chicago office of the association, was suspended for working with a non-Equity company in Moose Jaw, Sask., Canada. The suspension is indefinite. No member of Equity or of the Chorus Equity Association may play in any company of which he is a member until that suspension is lifted and he is restored to good standing by the council.

PERCY HALL IN GOOD STANDING

Percy Hall, whose name has been on the list of those suspended for cause, has been restored to good standing by the council with the lifting of his suspension. This is an item of news Equity is glad to be able to report, for the necessity of disciplining its members is one which, if necessary, is decidedly distasteful to the offcials of the association.

JOE McENROE SERIOUSLY ILL

Joe McEnroe, for many years a comedian and song and dance man with stock companies and showboats, is seriously ill at his home in Jonesboro, Ind., according to advices Equity has received from his wife, Mae LaPorte McEnroe. For 15 years McEnroe managed the Mae LaPorte Stock Company. Recently he was with the Cotton Blossom Showboat.

VESTRIS NAMED FOR ACTRESS

Not many members of the association know that the Vestris, ill-fated vessel of the Lamport & Holt Line, which sank recently off the Virginia Coast, was named for Lucia Elizabeth Bartolozzi Vestris, British actress, who flourished just about a century ago.

After an unhappy marital venture with the man whose name she bore professionally, Madame Vestris became the wife of Charles James Matthews, a well-known actor-manager, and in 1838 made a trip to the United States with him. She was regarded with special favor in what were known at the time as "breeches parts."

Chorus Equity Assn.

DOROTHY BRYANT, Executive Secretary

The chorus of the following companies are now 100 per cent in good standing to May 1, 1929: *Greenwich Village Follies*, George White's *Scandals* and *White Lilacs*. The chorus of *Golden Dawn*, *Rio Rita*, *Billie*, the Chicago *Good News*, *Music in May* and *Good Boy* are 100 per cent in good standing with the exception of one member in each company.

Beginning December 1, members who are not in good standing will owe $6.25 instead of $6.

Dorothy Fitzgibbons is a principal in *Good News*. Lucy Lawler is a recent transfer to the Actors' Equity. Miss Lawler has an important part in *The New Moon*.

Elaine Arden is playing a part in *Cafe de Dance*.

Rose Shoemarker is asked to get in touch with her sister, Kathryn Shubelko, immediately, on a matter of great importance. The Chorus Equity has no address for Miss Shoemarker, but can supply her with Miss Shubelko's address.

Eleven new members joined the Chorus Equity in the past week.

We are holding checks in settlement of claims for Peggy Barrow, Adele Butler, Elizabeth Huyler, Mae Killingsworth, Marilyn Kruse, Maude Lydiate, Gloria Lebow, Dorothy Mellor, Percy Richards and Hazel Amant.

The *Keep Shufflin'* Company closed in Chicago on November 18 without paying salaries or return fares. Equity advanced money needed for hotel bills and also return fare. Since no member of this chorus has been a member of the Chorus Equity for more than a year, they got a big return on the investment they made in paying an initiation fee and a year's dues.

Many of the members of this company have not yet placed claims for the amount owing them. Chorus Equity has the addresses of only a few of these people. It is necessary to have the claim signed by the member in making a demand on the bond. Members who delay placing claims hold back the settlement of the claim, not only for themselves, but for all other members of the company.

If you are not yourself interested in the money, perhaps some of your fellow members would like to get theirs.

A stock company is a company that is resident in one town. If you are with a stock company that is going to another town for a stock engagement, notify your association immediately.

The bond that is placed for your engagement in one town is apt to be withdrawn when you close, and then it becomes necessary to get another bond.

The chorus of the Toronto Stock Company did not notify the Chorus Equity that they were going to leave Toronto for an engagement in Washington. The first notification that Chorus Equity had of this was a letter from the persons who had guaranteed salaries in Toronto, withdrawing the guarantee.

The company was already in Washington. Chorus Equity was successful in getting another guarantee. It might not have been. If you wish your association to protect you, you must see that your association is notified in time of any change of plans, so that it can make the proper arrangements for the protection of your salary.

No chorus member may waive a bond.

Do you hold a card paid to May 1, 1929?

It All Comes Under the Head of Amusements

Two ardent theater fans were engaged in a heated argument as to which of them was the most conversant with the affairs of the stage.

Finally No. 1, with an air of victory, declared: "I saw Laurette Taylor one time act a whole play in silence."

"That's nothing," No. 2 replied. "I've heard Bozo Snyder talk out loud."

The game of billiards, according to The Minneapolis Journal, was invented in the 16th century by a London pawnbroker, who on rainy days was in the habit of taking his three balls down and pushing them around with his yard measure.

MRS. NEXDORE—Professor Allegro called at our house yesterday, and my daughter played the piano for him. He just raved over her playing.

MRS. NAYBER—How rude! Why couldn't he conceal his feelings the way the rest of us do?

The inscription, "Antonius Stradivarius Cremorensis Faciebal, Anno 1716", has been discovered in a violin, which John Kilpatrick, of Willimantic, Conn., took in exchange for a $3 fire extinguisher more than 30 years ago.

It has been a traditional practice for stage managers to send "green" property boys, anxious to make good in a large way, after such abstract articles as "white lampblack", "the key for the curtain" and "cellar wideners". But occasionally a veteran property man, acquainted with all the tricks in the bag, gets stuck.

For 23 years, according to an A. P. report, Bennie Drob has been rushing props for Pittsburgh stages. Recently he was sent to get four "pizzicatos". He was told they were to be used in decorating the dressing room of a visiting actress.

Armed with a pocketful of "comps" and some money, Drob started on his mission. He tried a furniture store. The clerk couldn't recall ever having had a pizzicato in stock. An antique shop was next. No luck.

Finally, at the fifth store, the manager suggested that Drob look up the word "pizzicato" in the dictionary. He did, and here's the definition he read:

PIZZICATO—Music. A direction to violinists to pluck the string with the finger instead of using the bow.

Slot machines were in use as far back as 200 B. C.

Three pertinent questions put by Siegfried Trebitsch to G. Bernard Shaw, and answered by the latter, as recorded in *The New York Times Magazine*:

What is the present state of the theater in England? How about the young rising playwrights?

"The state of the theater in England is what it has always been: that is, deplorable. Playwrights in England, whether young and rising or old and setting, are like men trying to sell spectacles to the blind."

How do you see Max Reinhardt as a producer of plays?

"I never see Max as a producer of plays. I always see him as a pleasant fellow who looks so healthy that I could swear he has never been inside a theater in his life."

When do you start for America?

"I do not start for America. For the last 40 years it has been publicly stated that I am going to America. I have never gone, but still the public falls for it ever time. Hundreds of hospitable Americans arrange the imaginary tour for me. They offer me their beds to sleep in and their cars to drive in. They fix up gigantic public meetings for me. They will go on doing it until I die. After that they will arrange spiritualist seances for me. Probably with the same result. No, I am not going to America. They will have to be content with the movietone."

TALKIES AND SILENTS.—Movies and talkies are distinct branches of the cinema art. This is now the general opinion of screen fans. When the talking picture first loomed up some predicted that it would eventually crowd out the silent film. But now that the talkie is a reality few, if any, hold this view. There will probably always be many who will prefer the soothing effect of a story unfolded in pantomime. Likewise there will always be many players who are excellent on the screen but whose lack of "stage voice" will prevent their accomplishing anything notable in the talkies.—*New Orleans Item.*

MOVIES AND EDUCATION.—Brisbane says: "What modern education needs is moving pictures, with condensed verbal elucidation." The ancient Chinese had a saying that one picture is worth 10,000 words. That was a prophecy of the American motion picture industry. New York's supertheater for movies finds itself obliged to build a "marquee" 250 feet long, a covered runway on the sidewalk, to protect the queues of people waiting to get in. Motion pictures and radio have already revolutionized the world of entertainment. Their adaptation to the world of education is the leading task of the next generation.—*Baltimore News.*

34TH YEAR

The Billboard

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The Billboard reserves the right to edit all advertising copy.

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Vol. XL. DECEMBER 8. No. 49

SOUND EQUIPMENT is in such urgent demand at present, with the talkie craze at its height and installations slow to obtain in most cases, that a lot of theater owners, unable to get standard apparatus right away, are falling for the product of various new devices offering such inducements as low price and quick delivery.

As a result, these theater men are liable to wake up some morning and find that they have a cheap piece of mechanism on their hands, and no pictures to go with it.

Sound equipment in itself is not enough.

The theater must have the pictures, too.

If the man selling a talkie device is unable to guarantee the exhibitor that there will be a supply of sound pictures available for the apparatus, the installation, no matter how inexpensive or how prompt, is of no value.

The wise theater man will watch out for this and protect himself before buying sound equipment from any of the dozen or more overnight inventions that are invading the market.

PERFORMERS who bewail the usurpation of power by the talkies in the vaudefilm industry have themselves to blame, in many respects, for the accompanying cataclysmic decline in the demand for vaudeville acts.

With the greater part of the indoor amusement field controlled by huge chains, it is no longer a question of what the public wants; rather is it what the vaudeville film magnates choose to give. During the last several seasons certain vaudeville attractions have demanded salaries far out of proportion to budgets planned by operators who have also to contend with rates charged by film exchanges. With steep prices tagged on superfilms and with "name" acts also putting in their bids for record money, the troubled exhibitors had to find a way out of their difficulty. Talkies arrived and were received as cordially as the modern Robinson Crusoe would welcome a shave and hot bath.

With the possible exception of "names" borrowed for their universal fame from other fields, no vaudeville act is worth so much that it should necessitate the inpour of thousands of dollars a week extra into the box office in order to barely meet expenses. This, in itself, is not constructive showmanship. The wiseacres—who were right at least once—predicted that sooner or later the exorbitant salary racket would fade out. Perhaps it is better for the vaudeville field that it happened sooner—far sooner than the $4,000-a-week celebs thought.

Ever with talkies here—and with trade-marked brands as thick as stable flies—vaudeville has a chance to stage a worthy comeback. Staple entertainment, produced at a price operators may meet without breaking their backs, is the answer. The fact that the public wants vaudeville back helps a little, but the best way is to convince the operator that he can give the public what it wants without taking from himself what he wants—hard, cold cash.

THE COMMERCIAL ANGLE of the American stage is not generally a matter of strong complaint from those who are conversant with theatrical conditions and requirements in this country. In its last analysis it is a business, involving the profit or loss of dollars and cents as does any other field of commercial endeavor. Yet, it should be far more. After all, the theater takes an important place in the general scheme of things only when viewed as art. A play is important only in its relationship to life, and fine drama is such whether it grosses $40,000 a week or nothing.

Moneymaking in itself is an admirable art requiring some genius and a certain amount of sturdy shrewdness. Prosperity, however, should foster art. Sad to say, it often does not. True, the American theater is known far and wide for the versatility of its output, its prolific production of plays, its immense resources. What of the American drama itself, the very seed of the theater of which all else is but the sprouts?

What explanation can be given of a recent week when nine productions opened on Broadway, of which six were revivals, four of these representing the works of Shakespeare, Ibsen, Tolstoy and Shaw, while a fifth was a new play from the pen of a famous English playwright? Where are our American authors? Surely this land of plenty, this native theater of vast wealth and great resources, should stimulate fine writing.

Look at the current contributions—some of them piling up huge fortunes in gold. *Strange Interlude* is worth a lifetime if Eugene ONeill never writes another line. But what else? We are a superficial people lured by superficialities. American playwrights are interested in the topical, the fad. Drama with a universal appeal having a basis in the fundamentals of fine art does not interest.

What is to be the remedy? National or municipally subsidized theaters? Education to a love of the drama for its own sake? Probably the latter.

A Christmas Thought on the Theater

THE theater should be preserved for the exposition of human experience within rational bounds; for romance, which still appeals to the world; for beauty, which lifts us out of unpleasant realities; for art, which is not ideal unless it serves to inspire and ennoble; for entertainment of a kind that shall divert without degrading.

Within these functions there is all the latitude needed by the dramatist, the composer, the producer and the players.

—*KANSAS CITY STAR.*

OUTDOOR AMUSEMENT men are going to do more thinking this winter than they have ever done before—and the majority of them will not wait until the snow is here to start putting their mental apparatus to work.

The outcome of the 1928 season has furnished the food for this sudden rush of thought.

Narrowing territories, ever-increasing difficulty of finding suitable lots at reasonable fees, and diminishing attendances where folks have been scared away by the consequences of grift tactics, are among problems over which midnight oil will be consumed.

They are big issues, without a doubt, but for men with the brains, organization ability and resourcefulness required to launch and operate gigantic outdoor amusement enterprises now in existence the solutions should not be hard to reach.

The main thing is to think along right lines.

And, above all, along co-operative lines.

INTERCHANGEABILITY is the magic word in the minds of the entire picture industry, with producers fully as interested as exhibitors.

Thus far, all are practically as much in the dark as they have been since indications seemed to point to the plans of opposition talkie devices to play on the Western Electric equipment.

The longer the question of interchangeability is stalled, just that long will exhibitors probably hold off on buying any equipment. The theater owner, frankly, is in a bad predicament. He wants to play talking pictures, but if he signs up for Western Electric (Vitaphone and Movietone), he doesn't know categorically whether he will be free to play any and all pictures that come along, even if they can be played on the Western Electric machines.

Photophone has some kind of a contract or understanding with W. E., permitting its pictures (Pathe, FBO and Tiffany-Stahl) to be played on that equipment.

But how about all the independent product? That's what's worrying the average exhibitor. He doesn't want to be confined to one field. He may want to install Cinephone or some other independent device. How about that? Frankly, again, he doesn't know.

Western Electric thus far has kept its tongue in its cheek. It would be better if it made up its mind, one way or another, and settled the question for all concerned.

CHANNING POLLOCK, who is a first-class press agent and a conscientious expounder of the theater in addition to being a playwright of certain parts, has provoked some lively and extensive comment as a result of some recent expressions toward those who have not responded favorably to the latest Pollock opus, *Mr. Moneypenny*.

The futility of railing at the "crass ignorance" of theatergoers because they do not "appreciate anything fine and worth while" ought to be apparent to anyone of Pollock's intelligence and familiarity with the theater.

In the present case, however, Pollock not only has overlooked this point, but he has a rather weak example to back up his stand.

If it is true, as he is credited with saying, that "people go to the theater and check their brains with their hats," it is justifiable to retort that those who go to see *Mr. Moneypenny* should also check their nerves.

For *Mr. Moneypenny* is one of the most harrowing plays that has come to Broadway in a long while.

What Pollock persistently ignores is that persons go to the theater primarily to be amused.

If they can be humored into being made to think, too, it is all well and good.

But Pollock chooses almost exclusively to provoke thought.

Because he has super-brain activity, he seems to expect theatergoers to be of similar constitution.

That, at least, is the attitude he shows in relation to the outcome of *Mr. Moneypenny*.

The whole trouble appears to be a confusion created by Pollock himself.

He vehemently professes to be writing for the serious theater, but his public relations method is decidedly that of the ballyhoo commercial theater.

Why Do You Think You Belong in the Theater?

By JOHN GOLDEN

Producer of "Turn to the Right", "Lightnin'", "The First Year", "Seventh Heaven", "The Brass Ring", etc.

A THEATRICAL producer who has on occasion believed in the sweet uses of publicity will attract all the unwept, unhonored and unsung who fancy themselves specially ordained to follow in his footsteps.

It has been an interesting hobby with me to try to be of service to the younger American generation; endorsing its legitimate theatrical aims, sponsoring its initial efforts, backing it where I could, yet discouraging it where I felt I must. In short, serving as a go-between, to the world of make-believe, for the world of make-attempt.

I believe that in so doing I am also doing something for the theater—transfusing new, strong young blood into it and invigorating it with the enthusiasm of a certain fresh idealism. Time and effort can hardly be invested to better purpose by a man in the theater.

The other day my interest was considerably aroused by an eager youngster who had been recommended to me by his father, a member of one of my companies. The boy wanted to be an actor.

He was obviously of a fine stamp, clean-cut, well bred, modest yet poised, undoubtedly likable; the kind of a fellow one would like to see getting on—a potential ornament for the stage. I was half sold on him at first contact.

"So you would like to break into the theater? Tell me why," I suggested.

"Why, I guess it's simply because I think I belong there," he answered.

I was gratified by such unassuming candor, but did not want to take too much for granted.

"Do you really think you belong there, or do you think you think?" I asked. "What makes you think you belong to the theater?"

"Oh, I've always felt that way—I just can't explain it. Perhaps I inherited it from my father," he concluded.

"What plays have you read?" I inquired.

"I really don't read any plays, Mr. Golden. I do like immensely to go to shows, tho."

"Well, of course. What shows do you go to?"

"The musical shows, mostly," he said with a smile. "Occasionally, however, I do take in a good play. This might interest you—I very often have to weep almost like a woman, at a show." He seemed at once both proud and ashamed of his failing.

"You mean the show is so funny, I suppose," I said, to cover his embarrassment.

"No, Mr. Golden, I mean I'm so theatrically impressionable—so appreciative of what's good in plays."

"Would you say you have the dramatic instinct?" I inquired.

"Yes, Mr. Golden—that's it!" he flashed.

"I'll venture you are just the kind of a fellow who, at a mystery play, can feel chills go up and down his spine, eh?"

"That's yours truly all over, Mr. Golden," he agreed expansively. "And when it comes to humor—well, there's nothing I like better in a play. Wisecracks have to go some to get by me."

"No doubt," I assured him. "Have you had any actual contact with the theater? Do you go in for amateur dramatic?"

"No, but I'm rather good at take-offs," he pointed out warmly.

"You mean you can mimic, tell stories—probably entertain a whole room full of people with impromptu gags, nifties, and what-not?" I encouraged.

"Yes, Mr. Golden—everyone says I ought to go on the stage," he confessed delicately.

"So I suppose you've been reading up on it—getting books at the library to learn something of the history of the theater?"

"Why, I haven't yet," he admitted. "I suppose I ought to, tho."

"Listen, young fellow," I said, "have you prepared yourself in any way for the work you fancy lies ahead of you? Aside from having your father get you this interview—have you at all earned an opportunity to go on the stage? Do you really know what the theater is all about?"

He was silent for a moment—only a moment. "Why, Mr. Golden," he piped up, "I read your own admission in an article in a magazine that you were always stage-struck and that much of your success was due to this fact!"

A HUNDRED times that boomerang has come hurtling back at me, in the words of job-seeking youngsters. There are two ways of being stage-struck. This boy, apparently, had regarded his ambition as lightly as do most of the so-called stage-struck who, mistaking impulse for inspiration, conceive the objective glamour of the stage as a choice setting for their emotional vagaries.

They actually take themselves more seriously than they take the considerable requirements of the theater—study, perseverance, intense application, to say nothing of natural talents and adaptability. They make an effective bodyguard for the theater, perhaps, with their moral support; but beyond that their availability is not clear.

Much as I liked him, I had to send my young friend away. He was a typical case. In the pressure of many applicants, the line must be drawn to include only those who obviously belong. Surface appearances furnish only a secondary consideration.

IT is true I always was stage-struck, and always will be; but in a practical sense. I never tried to ride on mere temperament, but stooped so conquer by beginning at the bottom rung in the theater.

Even before I had begun putting my nose into grease-paint I was putting it into dramatic masterpieces, books that I bought at old bookstands for 10 and 25 cents that grownups might find volumes of boredom; but they were to a stage-struck boy a golden legend, a Bridge of Sighs offering something for him to stand on and gradual passage to a more intimate contact with the concrete symbols of his ambition.

And how I cultivated the legitimate theater in those days!—absorbing its atmosphere, steeping myself in its noble sentiment, drinking eagerly its colorful influence.

Augustin Daly, his great organization and never-to-be-forgotten players, were my early theater tutors. Whenever I had 50 cents I was to be found in the heaven of the Daly Theater gallery, enraptured over those great ones—Ada Rehan, John Drew, Mrs. Gilbert, James Lewis—all of them. There was a dreadful thing between poor me and those fairy folk. That thing was the Daly stage curtain. Beautiful—glittering—costly—I hated it. What cared I that it cost Daly many thousands of dollars or for the story that the customs had admitted it from Italy, free of duty, as a great work of art? I hated it.

With gluttonous joy I'd watch it swept away, and there I was again with those comedy creatures of Shakespeare—Sheridan—Cibber, and those happy translations of Daly from the German authors. But misery! 'Twould return—that curtain! And a poor stage-struck youngster was back on this too prosaic earth.

A very long time after, when that dear theater was wrecked, I found my hate had turned to love; and the man for a few dollars sold me that curtain.

I found a place where I knew it would live many more happy days—the Lake Placid Club Theater—and presented it to that organization; but from one side of that old curtain I cut a strip of velvet. The nap gone—greasy-painty and worn—worn away by the hands of those great actors pushing it aside as they took their bows.

Most of these beloved players have taken their final bows with the last-act curtain—but I've kept that old worn strip of velvet to remember. It has its place now—framed in the lobby of the John Golden Theater.

MAKING my way as an enthusiastic thespian, I lived the long lean years of desperate dependency that are synonymous with apprenticeship to the theater. Then as a rhymster and songwriter, writing song after song and thus, too, show after show, until I finally launched into the career of producing manager.

I hope I do not take myself too seriously; but, looking back, it seems to me that theatrical ambition must be made of sterner stuff than the gossamer web of infatuation—for with so many people it is no more than that when they experience the casual impulse to act or to write plays or to paint scenery or to engage in any of the occupations that the theater offers.

It is very seldom that a youngster—among the many flattering correspondents and ingratiating office callers—can establish the principle of his theatrical interest to my satisfaction, backing it up with some tangible evidence of preliminary good faith. Such miracles, however, do occasionally happen.

George Abbott, whose name now carries with it a very considerable significance in the world of the theater, came to me as an ambitious young actor—willing to work in my office at an inconsiderable salary, just for the opportunities there presented of developing into a playwright and director.

The fact that he had mastered the fundamentals of the theater and now manifested such an unusual willingness to learn still more of its technique appealed to me as a consideration of novel interest and I took him on.

Undoubtedly, George Abbott had the makings. To say he was stage-struck is telling only half the story.

IT is the broad-gauge histrionic mentality that interests me, and it has been my policy to equip my staff with personal material of that caliber—people who realize not just that they would like to get into the theater, but that there are many things of encompassing interest, about the stage, that they want to know more intimately and make more a part of themselves. Which is, surely, not only a live attitude but one of arrestingly generous proportions and significant with promise.

There is, indeed, great pleasure in uncovering the violet of real talent half hidden by the mossy stone of circumstance, but pleasure not often vouchsafed me. Incidentally, modesty is not the trump card played by the average aspirant to the stage.

I believe in the constructive aim of doing good; and I have tried, with my plays, to do some good for the theater by making it worthier of those who love it, and some good for the public by helping it appreciate the theater. Decency has been shibboleth, but usefulness has been my inspiration. That, too, comes under the head of being legitimately stage-struck.

Anybody who fancies he belongs in the theater because he likes the idea of basking in its supposed unconventionality, having his ears ring with applause, seeing his smiling mien in the public prints, being feted and what not—he or she no more belongs there than a fly belongs in a raisin cake.

WE stage fold submit that we have serious work to do—if it is, at times, only to make people laugh. But whether we make them laugh or cry, we are at our jobs, doing our level best, not exactly for the fun of it, but for the urge of it; not so much for the glory of it as for the purposefulness of it. Like everybody else, we earn our daily bread in the sweat of our brows—and we have no illusions about that.

It is a pleasant and jolly company to belong to, the craft of the stage, and a great thing to be part of the theater; but they would be so not at all if we were less human or if the object of our hearts' desire, the theater, were less of a social necessity than it is.

Yes, I believe in the mission of the theater; and I have a soft spot in a gradually hardening heart for its recruits, the kids who really are headed for the stage—more histrionic power to 'em!

But I know something of human nature and that vanity explains a lot of things. So when I am confronted with a young fellow or a girl who bases his or her qualifications for admittance to the theater on nothing more than a strong propensity for emotional reaction to the excitement of the play, or on some other consideration—quite as insignicant and ordinary—I let them down with the unhesitating precision of a veteran elevator attendant, and I open the door for them—out.

TO emphasize in a more definite way the broad-gauge caliber that theatrical aspiration should possess, below is a list of test questions gotten up at random that may tend to show whether or no the aspirant's interest in the theater is more than casual:

QUESTIONNAIRE

1. Who wrote *She Stoops To Conquer, Two Orphans, Turn to the Right, Candida, Lightnin', Saturday's Children, Three Wise Fools, Four Walls, Lady Windemere's Fan, Seventh Heaven, Strange Interlude, Night Hostess, The Royal Family, Coquette* and *No Wedding Bells for Her?*

2. Who wrote the music for *Mlle. Modiste?* Who was the star? The manager? The book author?

3. Name Richard Brinsley Sheridan's most famous play and quote a line from it.

4. What do you know about Joseph Jefferson, Mrs. John Drew, Maude Adams, David Warfield, Helen Menken, Alfred Lunt and Corse Payton? And name their greatest successes.

5. Who was the musician—Gilbert or Sullivan? And name five of their comic operas.

6. Who said "to be or not to be," and in what play?

7. Is Heywood Broun a dramatic critic?

8. Do the great number of theatergoers prefer farce, comedy, drama or tragedy?

9. Is the theater becoming immoral, or is it just more frank? And is it improving or deteriorating?

10. Are there 10 American stars in the legitimate theater who have a following—i. e., a box-office draft? And name them.

11. Which is the most widely read theatrical weekly?

12. Define the following terms: "Tormentors", "borders", "grips", "returns".

13. How many legitimate theaters are there in New York? What is the name of the latest one?

14. Name the plays that have won the Pulitzer prizes in the last five years.

15. What does Professor George Pierce Baker teach at Yale and who is his most famous pupil?

NO point will be served by applying answers to the foregoing questions here, but it may not be amiss to point out why they are pertinent, at least as considerations for aspirants to the theater.

First of all, they bespeak a more than casual knowledge of developments in the theater. A genuine interest in the stage is not adventitious. In a manner of speaking, one must have been brought up to it.

Secondly, anyone who aspires to the stage should keep posting himself on its literature—plays, theater periodicals, programs, newspaper notes and comment, some books published about the theater.

Thirdly, the student of the theater should make it his business to see his share of worth-while plays and get to know leading artists more than by repute. Most of the names mentioned above will make a real lover of the theater grow reminiscently voluble.

Fourthly, I would like to convey to all the hopeful the importance of engaging in histrionic work—however lowly—wherever they can lay hands on it. The a-b-cs of theatrical technique are best assimilated by actively participating in little theater productions. There are no more practical schools of stagecraft for the beginner, and none so widely available.

Fifthly and lastly, I wish to recommend general education and self-improvement as stepping-stones to theatrical succes; particularly the study of good plays.

SOME of the questions suppose an interest in New York; but anyone who aims eventually to land on Broadway—or cares at all about the theater—will do well to keep his eyes turned in that direction for inspiration and guidance, or just to remind himself that he "belongs".

There is a lot of preliminary ground to cover before the aspirant to the theater may be said to be entitled to admittance.

The will to learn the scope of the vocation, to understand the import of its elementary requirements, to appreciate the dignity of its ultimate deserts—this sets the seal on one's sincerity.

The theater is not an obvious, easy establishment. It is a shrine of the intellect, an institution deserving of the highest and noblest aspirations, a place for the employment of worth-while characters.

It should be approached not with the convenient gesture of a gratuitous familiarity, but with a certain decent regard and mental reverence.

So to youth, peering into the future for a discernment of its fondest realizations, let the legend of the theater be not a scroll of inviting pleasance or greeclea delusion, but rather—"All presumption abandon, ye who enter here," an admonition to serious purpose, a call to study and painstaking endeavor, ever persevering. These alone are worthy of the high destiny that the theater affords.

Development of the Speaking and Singing Screen

By H. M. WARNER
President Warner Bros. Pictures, Inc., and Vitaphone Corp.

AT THE outset of this article I want to emphasize one thing—silent pictures are the backbone of the moving picture business. Silent pictures will always have their place in the field of entertainment and this firm will continue to supply the demand for them. The Vitaphone talking picture has come to stay. It has a field all its own. But I want every exhibitor in this country to know that Warner Brothers realize there is a vast public for the silent films and that we will make every effort to supply this public with these films.

The dominating place which silent pictures hold is very easily shown by statistics. By January 1 there will be equipped with Vitaphone installation about 1,000 theaters. Of course, there is a great mass of contracts for such installations to follow. But even granting that fact, which we are happy to do, think of the number of theaters which have need for the silent films.

Due to the fact that our firm first introduced a successful talking picture with sequences in speech, then produced the first all-talking picture, and is continuing to produce them, it is natural that the Warner Brothers' productions have been constantly mentioned in connection with Vitaphone and what it has accomplished. But every story that we accept for screening must meet with one test. It must first of all be adaptable to the silent screen. If it would not make a good silent picture it would never make a good talking one. Basically all pictures begin by being silent pictures.

We have tried to make it clear, and I hope we have succeeded in all our announcements to the exhibitor that every Vitaphone picture has a duplicate as a silent picture. It is our belief, founded on experience with this new medium, that the talking picture used as a silent picture is better than it would have been otherwise. The talking sequences tighten up the action, speed the pace and give the actors a more definite understanding of the characters. This definite conception enables them to give to the story a finer and better characterization when the Vitaphone picture is ready for the silent market.

IT SEEMS a long time since we entered the motion picture field. As the years count it is not so long ago, but the swift changes in the business give the illusion of far distances. With my brothers, Albert, Sam and Jack, we came into the game by opening a store show in Newcastle, Pa. Later we organized one of the first exchanges in the country. Again we took out possibly the first "road-show" picture. We toured thru towns in Pennsylvania.

The picture we roadshowed was called *The Great Train Robbery*. It was in two reels—think of it, two reels. "Just a moment please" was flashed on the screen while we changed to reel two. Yet *The Great Train Robbery*, of those days, was as great a sensation, proportionately, as Al Jolson in *The Singing Fool* is today. Later Warner Brothers became distributors in the Pittsburgh district, just prior to the time when they decided they would become producers of motion pictures.

The first pictures we put on the market bore the title Warner Features. Our experience in making those features led eventually to the organization of the present firm, Warner Brothers' Pictures, Inc. It became necessary, finally, that we should have a plant of our own. Then we acquired the Vitagraph studio in Brooklyn. And business demanding expansion, we began enlarging our own plant in Hollywood. Followed an affiliation with the Western Electric Co. and Bell Telephone Laboratories, Inc., and the formation of the Vitaphone Corporation to handle talking pictures.

I have taken the liberty of giving this brief outline of the history of Warner Brothers to give a background for the success of Vitaphone, the all-talking picture. I want the men in this business to know that the success of Warner Brothers was built on the solid foundation of personal, practical experience. All four of the Warner Brothers knew what it was to show pictures, as exhibitors, and on the road. We all four knew what it was to handle pictures between the maker and buyer; we all four knew what it was to distribute pictures, and we all four knew what a tough job it was to manufacture and market pictures.

JUST as another sidelight to the history of Warner Brothers and leading up to the facts which brought the revolutionary development to the box office in Vitaphone, I am going to include in this article, briefly, something of the part each of us had in the work. In particular, the name of the late Sam Warner must be linked with the success of Vitaphone. He had a mechanical mind. Early in life he wanted to be a locomotive engineer. The mechanics of motion pictures was ever his hobby. He lived to see Vitaphone a success, but on the day that its first great triumph, Al Jolson in *The Jazz Singer*, scored in New York, his burial service was read. Jack was the artistic one of the family. Albert and myself had essentially a business and economic outlook.

It was in 1924 that the craze for radio swept the country. At once we recognized its power as an advertising medium and determined to install a broadcasting station at our studios in Hollywood. Strange trails have a way of leading to unexpected lands. The radio station at Hollywood led Warner Brothers to the trail which eventually made talking pictures—Vitaphone—the sensation of the period. There can be no question after the success of *Lights of Broadway*, *The Terror* and Al Jolson in *The Singing Fool* that Vitaphone talking pictures are a success in an essentially new field, aside from the silent film.

The engineer in charge of the installation of the station at the Warner Brothers' Hollywood Studio discussed with our chief engineer certain work that was being done by the Western Electric Co. and the Bell Telephone Laboratories, Inc., intending to bind speech and music to pictures. There was no particular news in that. Many such devices had been submitted to us. We found none of them practical. But when our engineer told Sam about this latest device it interested him. As soon as he returned to New York an arrangement was made to inspect the work of the scientists and engineers.

As a result of that inspection an arrangement was made for us to join with the men of the Western Electric Co. and Bell Telephone Laboratories in perfecting the device. We selected our Vitagraph studio in Brooklyn for the first experiments. As the delicate microphone picked up every stray sound the first thing to be done was to devise sound-proof booths to house not only the camera, but the recording machines. It was many months before one was built that met all requirements.

WHILE this was being done we were also working out the handling of acoustics. Studio acoustics are exceedingly important. Often the echo of a voice would record as definitely as the voice itself. This difficulty was mastered by having made a composition board, with a mixture of asbestos as the base. Strips of the boards were placed in strategetic positions and at such angles that the quality of the voice was recorded at its true value. With the orchestra it was found that an absolutely different placing of the instruments was necessary than when musicians worked in an auditorium. The tones registered in an unusual manner when passed thru the microphone. Endless experiment was necessary before we found just the correct placement for each instrument.

Naturally one of the greatest difficulties we had to overcome in making Vitaphone pictures was the quality of the voice. We have used both players from the legitimate stage and motion picture people without any stage experience at all. The question of voice volume has been practically adjusted and the quality is getting better and better with each picture we make. My brother Jack, who is in charge of our studios at Hollywood, estimates that at least 80 per cent of the motion picture players will be able to work in Vitaphone talking pictures. This estimate is based on his experience in making tests and using the people in our productions.

ONE of the important things that had to be worked out in the building of Vitaphone was filming more than one person on a set. At first there could be only one person on a set before the microphone and that person did not have very much room to move about. It was not, as a matter of fact, until we made *The Jazz Singer* that we were able to overcome this. We have now advanced to a stage where we can synchronize as many characters in as many different scenes and settings as we desire and all at once if we wish to do so.

In solving this last problem of reproducing as many people in as many sets as the story demands, we gained for Vitaphone the same flexibility as the regular silent picture. Vitaphone can now do anything that silent motion pictures can do. In addition we have with it talking sequences and music. This flexibility extends even to the cutting and editing departments.

Direction was a very special problem in making Vitaphone talking pictures. Being an absolutely new medium, with no guide to mark results, the director had to learn his trade all over again. He is very much in the same position as the actor in this regard. When we began work no one knew exactly how the camera and the recording device were going to act when teamed up. The director had to find that out. It has been done.

Owing to the fact that many devices to bring voice and pictures together had failed, we were also up against the fact that few people in the business thought it could ever be successful. There were many people and good friends, too, who thought we were barking up the wrong tree. Even when we finally presented the Vitaphone program at Warner Brothers' Theater in New York and proved it a success people continued to doubt its lasting value. It took *The Jazz Singer* to prove we had a new form of entertainment that was going to live.

EXPERIENCE and more experience is what counts in making talking pictures. We have behind us with Vitaphone four years of study, work and experiment. That is an enormous advantage. In that time we have learned what to do, but a more important factor that has gone into that experience was finding out what not to do.

In the future as in the past we will keep everlastingly at the job of improving Vitaphone talking pictures. There is always something new to learn about them. We know that we have gone a long way since that day when we first looked at Vitaphone in the shops of the Western Electric Co. and the Bell Telephone Laboratories. Installations are being made at a fast rate and orders are coming in from all parts of the country. To give the exhibitor better and better pictures for the public is our policy, now as it has been in the past.

In closing this article I want to end it on the same note with which it began. Do not forget that Warner Brothers are making silent pictures, believe in silent pictures and know that silent pictures will always be an important type of entertainment. Vitaphone talking pictures will occupy a separate and distinct place of their own in the field. We will supply both of them with an adequate and satisfying program.

Christmas---Circus---Children

By Melvin D. Hildreth

THE spirit of the circus has become the spirit of Christmas. Last December, in every portion of the United States, children were reminded of Christmas, not only by the age-old Santa Claus and reindeer, but also and more frequently by allusion to the circus. In great department stores the children were attracted by the clowns and in the store decoration mechanical animals and circus performers, built to life size, formed the major attraction.

Of the toys a vast number were inspired by the circus. Toy parade wagons, gaudily painted, with iron animals inside the cages, had an immense sale. The decorations on children's furniture were taken from the circus. One set of such furniture was decorated with scenes from a three-ring circus. Children's kiddie kars had painted upon them pictures of circus parades.

Miniature circuses were sold by the hundreds of thousands. One outfit, known as the Humpty Dumpty Circus, consisting of circus animals and characters, so jointed that they could be made to perform, sold in such numbers that it required a Philadelphia factory, of considerable size, one year to supply the demand.

Toy horses on wheels were designed to resemble ring stock. Children's books, profusely illustrated in colors and telling of a trip to the circus, sold in vast numbers. Calendars, with each month a scene from the circus, also were immensely popular.

In numerous stores curtain material for children's rooms, having upon it circus scenes, proved to be so desirable that the supply of the mills was soon exhausted. In some stores the toy department was built to resemble a circus and the marquee bordered by life-size mechanical figures thrilled the children.

THE very fact that the joy found by children at Christmas time is fostered by the circus is in itself a tremendous tribute to that institution. While circus owners have inspired much they could in turn learn much by a study of those features of the circus which seem to appeal most to the children at Christmas time. Undoubtedly the same mechanical figures so attractive at the entrance of a department store marquee could be used to advantage during the summer season before a real marquee. Then again those circus scenes which are most often pictured are undoubtedly the most appealing and should therefore find a place on every circus program.

Circus owners could, moreover, profit by a practical tieup with the manufacturer of circus novelties. For example, thousands of toy circus wagons were sold last Christmas bearing the name "Royal Circus". Certainly these toys would be no less appealing if they bore the honored names of some actual shows. So, too, the circus books, instead of describing a visit to an imaginary circus, could bear the name of an actual circus.

There is a real reason for the department store owner using circus appeal for the attraction of patrons. Such men are usually shrewd merchants and, regardless of what anyone else may say about the circus, they realize that it presents the strongest sort of an appeal to millions of Americans. Therefore when they place the spirit of Christmas in the atmosphere of a circus they do a very practical and effective thing. It only remains for the circus owner to be as shrewd as the merchant and to emphasize those things which have universal and everlasting appeal.

HOWEVER the spirit of the circus is not altogether emphasized by mechanical figures at Christmas time. The great retail establishments of the country draw liberally on the very best circus talent to heighten interest during the buying season. Whereas vaudeville and spasmodic indoor circuses formerly offered the only opportunity to the performer for a winter's income, now the Christmas season is to many a fruitful source of revenue.

There is a real reason for the merchants turning to the circus performer. The latter knows the psychology of children and certainly without children Christmas would lose most of its appeal.

To the clown a horde of laughing children is merely a stimulant and his training is such that he can immediately respond regardless of the time and place. Certainly the merchants of the nation have found that their investment in circus talent at Christmas time has been amply repaid in greater volume of sales.

Some stores also duplicate to a certain extent the circus menagerie. Animals are borrowed for the month of December and so displayed that they too remind us of the circus. Several stores even go so far as to have live reindeers to make the illusion more perfect. Right here the circus owner might take another tip from the merchant and have real reindeer and a Santa Claus in his opening pageant. So far as is known, Christy is the only circus man using this feature.

Reviving the Vogue of Regular Vaudeville

By EDMUND J. KIEFER

VAUDEVILLE went out somewhat in the same fashion as did alcohol after the Volstead Amendment: it showed up stronger and not so good. Gone, all are gone, vaudeville's old familiar places, with the glittering exceptions of a few de luxe divertissement dispensaries in New York City. Elsewhere vaudeville has gone movie. It is one of those destinies that are continually busy, shaping our ends.

It had never seemed to me that vaudeville placed a particular strain on the intellect, but alongside of the movies it was evidently like doing your homework. Now vaudeville is fed by the movies and growing by what it feeds on.

The hegira of vaudeville prospectors to the movie fields makes the gold rush of '49 look like a kids' scramble for a penny. Where all these vaudeville acts come from to supply bigger and better movie shows is more or less beyond me. Everybody seems to be going in for tripping the light fantastic, blowing the keen saxophonic, venturing the giddy equilibristic, posing the near-artistic or kidding the silly clownistic, with varying results of gratification.

Out of the day and night of old-time, big-time vaudeville a joy has taken flight. Handsprings, card tricks, impersonations and whatnot move my faint heart with grief, but with delight, no more—no, never more. It is the dear old story of quantity production and quality deduction.

As an old vaudeville fan since I was show high, I have decided to hurl myself into the breach, at this crisis in the career of the old French pastime, and offer various suggestions for the good of the cause.

JAZZ orchestras are first blaringly to claim our attention. What a pity that so many rafts of boys who are born plumbers should go in for wasting their precious gifts on musical instruments. Plumbers they are and plumbers they will always stay, however glistening the paraphernalia they handle. You can see with one eye—if you close the other—that most of them look like plumbers anyhow, tho possibly not quite as deep as the average plumber, not quite as meditative.

But if we cannot cut down the number of stage orchestras (it would not be the most unkind cut of all), perhaps we can make the best of them. Why not have concealed directors? I suppose directors are necessary to keep jazz spielers excited, but they always take one's mind off the music. I am busy right now on the invention of an invisible cloak for directors. Also the sitting of the average stage orchestra is too conventional. Why not have some of the wind-jamming boys clustered in an over-stuffed davenport? What a relief it would be to see some of them take off their repressing tuxedoes. Why not a jazz orchestra in pajamas for a change? There ought to be some way to break up this hang-together-till-death-do-us-part effect.

And before I forget it—isn't there some glorious, God-given orchestra somewhere in all this smiling land that knows only one piece? If such a priceless humanitarian aggregation doesn't show up soon, I'm going to organize one myself.

The trouble about most miniature revues is, that while the fun is fast and furious, it is not exactly fun. The comedy has no authority. Most of the comedians seem to stand with reluctant feet where the brook of burlesque and the river of popular pleasance meet. A generally applicable diagnosis would seem to be that they are not of sufficiently heroic mold. They are not, as a rule, great enough to make fools of themselves. They filch little wheezes, resort to local catchwords and forget entirely to be themselves. Burlesque comedians are made of sterner stuff. Good nut and slapstick men seem to be at a premium. The poor saps seem to be too self-conscious to resort to roughhouse, than which there is, possibly, a no more benign influence on the stage.

COLLEGE men are needed to fill the gap, young bloods full of the spirit of mischief, who will do their stuff with all the aplomb and abandon they resort to in their sorties on the campus. There is no substitute for the effervescence of youth, and I nominate it for a place in the languishing ranks of vaudeville comedy.

Then as to the dancing in the revuelets, and this pertains to vaudeville dancers generally: Why do the foolish virgins go in so for sensation and forget all about the little matter of beauty? Why do they run so to form rather than to substance, as it were.

When I was a boy there used to be a certain horror attached to the mention of tights, but since witnessing various recent wholesale vaudeville disclosures, I am convinced that tights—by comparison—are things of beauty and joys forever. They are only one of those illusions which surround fair womanhood with a peculiar, interesting glory. It is so hard to grow up and find out that a lot of ladies' legs are really not shapely at all, but positively hamlike in their general contour, while others present various knotty problems to the eye. There is something so reassuring about a nice, clean, glistening pair of tights that 99 uncovered legs out of 100 can never convey.

I have gradually reached the conclusion that the best dancers in the world wear the most clothes, and that lack of clothes only aggravates the spectacle of terpsichorean crudity. I would rather (as who wouldn't?) give a girl the benefit of a doubt than be confronted with the obvious naked truth that, from an aesthetic point of view, her legs are only a necessary evil, and, from a dancing point of view, just the thing that should fit her for a desk job.

I am for renaissance of tights and a little more originality, please, in the actual stepping. You cannot glorify exercise with chiffon, flesh tints and spotlight, and call it dancing—with any degree of conviction. Dancing is still one of the fine arts, all high kicks to the contrary notwithstanding.

WHILE we are on the subject of dancing, wouldn't it be a good idea if some of these fast male dancers, working in pairs, would dress differently from each other? Reducing all their stuff to an absolutely single phenomenon has long ceased to be a novelty. An ideal dancing team would consist of one boy dressed for midwinter and his partner for midsummer, or one like a savage and the other in cap and gown. This would certainly captivate the imagination, let alone leaving the door wide open for the expression of individuality, if not counterpoint. The way things are done now one always gets the impression of seeing double, and this is vaguely distressing.

No doubt I would appreciate posing acts a lot more if I could see the poses actually being struck and disbanded. That is very interesting business. To keep showing only the finished product is a little like teasing.

As representations of popular art, these adipose groupings may go a long way toward satisfying that part of the public which would not recognize art in any form other than a woman's, but there is something missing—besides clothes—in their general effect. Can it be that they don't mean anything? If we must have posing acts—professional posers are of the unanimous opinion that we must—why not at least have convincing titles for them, such as the following: "Trying Out the New Undies", "Reducers in Repose", or just simply "The Unemployment Problem". This may sound ridiculous at first blush, but it is at least sincere—and a whole lot nearer an approach to art than the customary robust redundancy laboring under a pseudo-poetic designation.

What a diverting novelty it would be to have midgets arrayed as children—at a children's party, say—while retaining their character of grownups. What a field for wisecracks! The possibilities are endless. To me, seeing these little people go thru their paces as adults, however cute, is always the least bit pitiful. It is like holding up a crooked mirror to nature.

PERHAPS the reason there are so many average singers is because they sing only average songs. It should lend distinction to almost any young girl singer if she would essay some of the simple, old, priceless ballads, which contain so much beauty, so much genuine sentiment, and are every bit as honest and intimate and youthful as the best of the Tin Pan Alley products.

The trouble about the average popular song is that familiarity with it rapidly breeds contempt. It is the subconscious mind's natural protest against insistent similarity of impression. Vaudeville singers should be reminded that it is precisely to escape the commonplace that most people come to the theater. Incidentally, how easy it would be to burlesque many of the catchy song hits of the day! The humblest efforts would find a warm appreciation.

My idea of a juggler would be one who dropped practically everything he juggled—and that goes for weight lifting, too. The stock trick of always pretending that the stunt under way is one of extreme difficulty and capable of successful performance only after a third attempt, is stupid, to say the least and politest, and very, very irritating. I could only forgive such a ne'er-do-well if he finally failed unwillingly of his purpose. And why always a girl assistant in chiffon tights? Whom are we to watch—the performer or the perfect specimen? Such distractions are decidedly unethical.

Is there no juggler in all the length and breadth of the land who can afford real china and glass dishes? Is there none to wager his skill against their fragility? How much more interesting and appealing is it to see a man fooling with perishable goods! And what a thrill to witness something actually go to pot! There are enough admissions paid for this privilege.

LOOKING over the vast field of vaudeville, here are some additional originations which would deserve a favorable place on any bill: A tank act that was not all wet because the girls dove carelessly; a monologist who did not kid the audience for its lack of intellect in failing to seize on his strained wheezes; a playlet in which somebody could really act, besides the leading lady—who, by the grace of God, happened to be not just another glorified Hollywood charmer; a ventriloquist with a dummy that talked highbrow, instead of lowbrow; a xylophone act whose final number featured the instrument in some sort of transparent but sound-proof case; a skating act that boasted a protective net for installation across the footlights; a shooting act without the unsuccessful interpolation of flat wisecracks; a bicycle act padded with blowouts and rapid tire changing; a knife thrower who used a dummy for a victim and hit him repeatedly; a female impersonator who kept his mouth shut; a trapeze artiste who swung crosstage instead of out over the audience; an equilibrist troupe whose spokesman announced his boasts in his native tongue, and who insisted on music for the most trying bit of business; and lastly, a comedienne who did not affect gentility after her vulgar imitations.

No symposium on vaudeville would be complete without a word for its chief protagonists—dogs. I hope some day to see a show made up entirely of dogs. These artists invest everything they do with a special originality. Triteness, conventionality and hackneyed business are not for them. What is missing—and missed—from the customary dog act, is an interval in which the gifted creatures are encouraged to do just as they please, to express themselves in their own way. Granted, there might be some surprises in such a presentation, but those dogs which behaved shockingly could be promoted to the revues.

Perfection of Talkies

By P. A. POWERS

President Powers Cinephone Corporation

THE talking picture is not, as some may suppose, an "over-night" invention, even tho it gained what might be called "over-night" popularity. "Talking pictures" were made and exhibited in New York City 22 years ago by the Cameraphone Company using a Columbia Phonograph and the old style wax-cylinder records.

These talking pictures were also exhibited in the little Fairyland theater in Philadelphia for more than a year in 1906 or 1907, and at the time were something of a sensation. But as the sound reproduction was neither clear in tone nor adequate in volume, the production of "talking pictures" stopped when their novelty ceased to attract the public.

The idea, however, did not die and experimental work has been carried on almost continuously for the past 20 years.

Now the sound picture has reached a stage of comparative perfection when properly recorded and reproduced. But with the sudden wave of their popularity has come a deluge of make-shift devices, many of which are little better than the old Cameraphone's phonograph and wax cylinders. Showmen will do well to remember this in selecting sound equipment. And this advice is especially recommended to those showmen who have had little experience in the motion picture field.

The Cameraphone's talking pictures failed to hold public interest at a time when the public knew little or nothing about the quality of sound reproduction and therefore could not gauge its perfection. They tired of the sound picture and ceased patronizing it because it was not realistic in tonal quality. The public instinctively recognized this fact in 1907 and now, in 1928, the public recognizes tonal quality with ears trained to perfection by the wide general use of radio.

IN THE United States there are probably two or three times as many discarded radio receiving sets as there are sets in operation. This indicates that as the public became more and more particular in the matter of sound quality, they discarded old sets for new and more advanced receivers. And according to available figures it is safe to estimate that between 60 and 75 million Americans are now fairly good judges of sound reproduction.

The producer of sound pictures and the theater owner installing sound reproducing apparatus in his theater are now catering to customers that are critical buyers, and the box office is now more than ever dependent upon quality.

Strangely enough this fact puts the small independent exhibitor on an even competitive plane with the biggest of the affiliated theaters. The public wants sound pictures. And being educated up to an appreciation of sound quality, their patronage will go as readily to the independent as to the affiliated showman if he offers the better program.

SOUND reproduction, as applied to the sound picture using the disc method, bears some resemblance to the home-talking machine and the radio receiver. But the equipment itself is a highly developed device especially designed for theater use. And it would be as unsuitable for home use as any home device or combination of home devices are unsuited for theater use in connection with a talking picture.

Those systems using the disc method of recording and reproducing may lead some exhibitors to believe that a Victrola hooked up with a radio amplifier will give them an adequate sound equipment. This, however, is a mistaken notion and any exhibitor who tries it out himself, or installs a device built on this theory will soon discover his mistake.

The "sound on film" method", employing the light wave principle, as used on the Cinephone, is an entirely new principle developed especially for the synchronization of sound with photographic action. This principle makes synchronization entirely and absolutely automatic. It is not dependent upon the proper manipulation of records and it bears no resemblance whatever to the Victrola or other so-called "talking machines".

Likewise the transmission of these light waves, their conversion into sound waves and the amplification of those waves with accuracy and fidelity and undistorted, abundant volume is accomplished by an especially designed and highly technical reproducer, which is essentially different in construction to radio receiving sets.

Musical Revues in This Country and Abroad

By Harry Alan Potamkin

AMONG the theatrical milieus that have all the ingredients of form, but are short of form, is the musical revue. That accounts for its unsatisfying character. But what accounts for its incompleteness? A number of things. Principally its ingredients are not studied for that common quality. Therefore, you will have the suavity of the revue, treated a la burlesque or extravaganza on one hand or a la fashion parade on the other. In the American revue the fault arises from American sycophancy and worship of France. The very worst example, to my mind, of the American revue, is that which is a duplication of the garish spectacle of the Folies Bergere. Perhaps the parading ladies are more lovely, and—to accord with American modesty—less nude, but the sentiment is Gallic, and Gallic sentiment as related to the popular theater is obscene. This same sentiment in relation to sculptural art is pure. True, the French sculptor or painter may go to the Folies Bergere or the Casino de Paris and find material for his medium, but his unsullied attitude will purify the material.

Of the four theaters of which I know intimately—those of Germany, France, England and the United States—only the last two have any sense of the popular entertainment, as popular is used in current phrase. Strictly speaking, the theater of Moliere was popular—but I am using the term in the sense that Gilbert Seldes used "lively". The German revue is a bad imitation of the French, which is bad enough. Folies Bergere features one of Florence Mills' girls, Josephine Baker, dancing on a mirrored floor. A German revue imitates with Ruth Bayton, a diluted negress, dancing on a galvanized tin base. Neither Countess Josephine nor Ruth Bayton are singular. But Josephine has at least vivacity, and that is entirely lacking in the French theater of the revue. Strange that this should be absent, when the word most common on the aesthetic tongues of Paris is *esprit*. But the fact is France cannot do either the revue or the circus well. The revue is England's and America's.

England, I must say, has attained to the most elite of the revues, Charles B. Cochran's. It has the superb bearing of a well-learned hostess, and this, of course, can be said of all England. Cochran's revues are English. He may have the great Russian dancer, Leonid Massine, or the typical (and overrated) French player, Spinelly, in his company, but each is given the English tone. It isn't as easy a job to Anglicize the borrowed American performer. I saw and heard Will Rogers at one revue—but then Rogers is incorrigible. To me, if not to the English audience, Rogers injured the elegance and harmony of the revue. I have said "elegance"—it is a bad term, and I must qualify it by saying "polite elegance". I do not wish to give the impression of upholstered parlors.

COCHRAN'S revues lack a number of properties possessed by the American revues. First, the comic commentator. What is an American revue without its chief comique? A juvenile plot and a tedious chorus. Secondly, lounging-room informality. Of course, neither of these could fit into the precise atmosphere of the English revue. But without them, as without the novelty dancer, the American revue would be nonexistent. Still, the gravest mistake is to suppose that either or both of these properties can be mounted on cardboard. Bobby Clark is a comedian of excellence, and *The Ramblers* was a musical show of unusual ease, but were there not the juvenile leads, with their bright conduct and bearing—and were there no flexible yet exact chorus—the production would have been a fragment. But first of all there was a definite viewpoint that could in the mounting unify everything and give it the proper and sustained tone. The same thing can be said of *She's My Baby*, which cannot be said of the latest Astaire show. This latter production, because it lacks an informing tone, must stress the narrative or yarn. Of course, the yarn in any musical comedy is only an excuse. Call it musical comedy, comedy with music, operetta (a hybrid of the theater), the major consideration is the attitude, the tone, the manner—you may choose the nearest entrance.

This tone is pre-eminently important. Musical comedy or revue made an early *faux pas* when it borrowed from burlesque. Burlesque, put into a corner, tried to duplicate the revue on a cheaper basis. The result has been baneful to the revue and devastating to burlesque. As a matter of fact, all that remains of burlesque are the tatters. If I were asked to give a concise symbol of the various theatrical treatments, I should say that if satire is a saber, then burlesque is well represented by its stock device, the inflated sausage skin. And the revue is a walkingstick. Burlesque invites the grotesque for its own sake—e. g., Weber and Fields. The revue appears to be nonchalant, but it must suggest that this appearance has been attained by calculation. That is why I like Jack Whiting and — somewhat — Ula Sharon, altho she overdoes sweetness. Isn't that part of the delight in the "manner" of a George M. Cohan?

THE revue doesn't call for a good singing voice. Whiting has no voice in the sense of a concert singer. But his vivacity makes that voice mean something in a revue. Ula Sharon is no Pavlowa—who wants Pavlowa in a revue? There was nothing more painful than watching Bessie Clayton toe in a vaudeville act. And as for me, I find nothing as distorted as a "classic" violinist giving himself a vaudeville attitude. The attitude must be genuine. And to be genuine it must fit the *milieu*. The poet appearing at a banquet in his honor in a windsor tie will probably reveal himself in his verse as a poetaster.

There was a very close connection between Wilde'e sartorial display and his emotional shallowness. Florence Mills, I understand, was to have appeared on the concert stage, but Florence was as complete a person of the revue as ever we had. Her *Blackbirds* has all the properties of a good revue, with an alert, dynamic and lovely chorus. As with every work of art, the performance of a revue demands security against accident. Of course, it is not necessary that an artiste worry about art, but she should worry about precision. The late Bert Williams once said: "I don't know how to talk about art." But he went on to say: "I must work it out carefully." No spontaneity, but preconception. Spontaneity is half the evil of the movie. It is the danger in the method of Chaplin, as it is the fault of the method of King Vidor. Moreover, the revue should not aim for even the impression of spontaneity, that belongs to burlesque. Nonchalance, yes, but not spontaneity.

NOR is it the revue's forte to pretend the spectacle or the tableau. I know that with the Reinhardt influence abroad in the land, the spectacle is being urged. Reinhardt wants to get back to the early festive notion of the theater. But the Greek idea of spectacle is not the Reinhardt, which loses sight of the singular performer in the processional emphasis. The revue must make much of the singular as the intensification at intervals of the central attitude. And the revue would do well to avoid the procession. And let us especially urge against the tendency to borrow from the opera—which, except in the music dramas of Wagner, has never found a theatrical idiom. The performer in the opera has no standpoint, he has only a show window. A Dennis King in preference to a Walter Woolf, if we must have the operetta. A genuine relevant manner—neither Mitzi nor Odette Myrtil.

IN America we have evolved up to a form for which I have no name, and I have no name for it simply because it has not rounded itself out, or, to put it more biologically, it has not completed its process. I refer to the form whose examples may be seen in the Garrick *Gaieties* and *Americana*. These are, in a way, an American equivalent for Cochran's, and in another way they are the Follies-B. F. Keith's-Twentieth Century America (or Manhattan) equivalent for Gilbert and Sullivan's. But they possess nothing as distinctive in their attitude as is found in Cochran's, and certainly nothing as absolute as Gilbert and Sullivan's. Incidentally, why have we never done anything that can equal the last mentioned? This American theater will not mean much unless those concerned decide what is to be its peculiar gift. It contains satire, burlesque and clowning—and a suggestion, almost volatile, of something of its own. What will be made of this suggestion?

I do not want to seem to have a grouch on when I speak of the theater, nor a grudge against it. The confusion of categories is not peculiar to the theater alone. It has always been one of the grievous idiosyncrasies of mortal man. And we in America have made the least effort of all to clarify the confusion. The result is evidenced in murders, political discrepancies, suicides, etc. Nor is the confusion possessed by the popular theater only, it is also owned by Eugene O'Neill and John Howard Lawson. Three years ago I had occasion to say of the latter in my *Memoranda* in *The Guardian*, as follows: "Mr. Lawson's attitude is a sentimentality shifting into satire weakened by the absence of a satirical method. In *Processional*, apart from the wrong shunting of motif against setting, there is a misunderstanding of medium. Instead of manipulating burlesk concepts to fit into the strictures of a complete mold, Lawson burlesques burlesk, the result being, of course, just another burlesk, which is not what he is after." But, I can add suitably here, *Processional* can indicate a possibility to the burlesque theater as to what to do with itself to raise it from the appreciations of the 14-year-old sex curious and the machinations of so-called Oriental dancers, as well as out of the imitations of the "made in France" revue. Burlesque must recover its gusto, it would be a pity to lose so essentially theatrical an entertainment. And the revue must develop itself as the ultimate of its intrinsic attitude. Let me make a closing distinction. Burlesque is expression, the revue impression. This can mean much or nothing. That "burlesque is expression" did mean something to one dramatist is, I think, proven that Lawson, an expressionistic playwright, drew from burlesque for his play, *Processional*. Burlesque is like its inflated sausage skin, everything in the act. The revue is like the walkingstick, everything in the impression. In burlesque the audience takes and gives the blow. In the revue the audience sits at a Paris sidewalk cafe and watches the cane move the man.

Improving Your Act With Exclusive Songs

By P. LEWIS BELMORE

WHILE it is true that a well-constructed, timely and original act is of great importance to the vaudeville artiste, it is my humble opinion that the good, exclusive number is of prime value to his success.

Good patter, monologs, gags and so on may cause outbursts of laughter, but these are seldom accompanied by applause until the artiste leaves the stage.

Artistes have found it true that the good, exclusive song not only gets laughs, but in addition will bring more applause than any number of sure-fire gags.

The Eva Tanguays, Irene Franklyns, Jack Norworths, Wilkie Bards, Harry Lauders, Ruby Nortons, Jimmy Husseys and Alice Lloyds owe their success and popularity not to the spoken word, but to their exclusive numbers.

Who does not remember *Waiting at the Church*, *I Don't Care*, and many others too numerous to mention?

Titles become household words. By them an artiste is remembered long after retirement from the stage.

An artiste need not necessarily be a singer to put over a good, novel number. The late Ralph Herz was not a singer, but he knocked them off the seats, so to speak, whenever he delivered a philosophical number.

For many years, in vaudeville and productions, the writer used philosophical (talking) numbers to good advantage.

ALTHO Jimmy Hussey is no longer doing the two-man act I have in mind, theatergoers all over the country still recall his five great comedy (exclusive) numbers. Only recently a friend in Los Angeles asked me if J. H. was still singing *Who Put the Ham in Abraham?*

Bert Hanlon, with a fair voice and a good delivery, puts his numbers over in a most effective manner. Bert long ago learned the value of exclusive numbers.

Al Harvey, Emma Earl, Murray Green, Harry Fox, Jack Osterman and a host of others are always sure to have one or more exclusive numbers in their bag of tricks.

The vaude.-author is certain that the act is the thing. The lyricists and composers are equally positive that the song is the thing that makes or breaks an act.

I do not think that the artiste underestimates the intelligence of his audiences. He knows their psychology as well as, if not better, than the writer of acts. The writer remains at his office or home and turns out material that may serve well in the environment in which he lives or writes, but material that may not come up to the expectations or meet the tastes of the out-of-town theatergoer. The Palace Theater is usually his criterion. This is one reason why artistes playing the small circuits find it hard to get a vehicle that will go over. The artiste knows that if his act does not create a near riot on the small time, he will never reach the Palace.

And what will suit the Palace may not strike them in a small town. What goes big in Boston may flop in Providence or Bridgeport.

Therein lies the rub for the spoken word.

THE artiste playing the big time has advantages in packed houses, two shows a day only letting him give his best without weariness, and, most important of all, he works to an intelligent audience.

I firmly believe that the good, exclusive number will overcome this handicap for the smalltimer. A song will go over in any house if it possesses the least bit of merit.

When an artiste finds that some of his material is slowing up the act, let him eliminate it if it does not affect the story, and interpolate a good, fresh, strong, exclusive number or so, and he will have found a remedy for his trouble.

This brings me to published numbers.

Experience in all lines of the theatrical business, including the music-publishing game, has taught me that often published numbers are a hindrance rather than a help to the vaude-artiste.

How many times have you gone into a house and found that the published numbers you were using had been worked to death there?

One of our best known publishers of popular songs and the writer of many hits once likened his songs to a rose; they live for a day, then die. Not so with the exclusive number.

On how many occasions were two or more acts clamoring at rehearsal to use the same published numbers? Popular ditties are exploited for commercial reasons, therefore have a short existence in the public memory as a general rule.

This means that you are continually rehearsing and changing.

Not so with the exclusive number. It is good for years. It saves you lots of trouble and loss of time in shifting and trying out new published songs.

ANOTHER good argument in favor of the exclusive number is the radio. Publishers do not hesitate sending their own singers to broadcast their songs. Any song that has been broadcast over a network of stations loses its freshness long before the artiste arrives on the scene.

This often gives the impression that he is not keeping abreast of the times.

However, the best argument in favor of the exclusive number is the fact that it is your own. It enhances your act, because it is exclusive.

Think it over.

Some Echoes From Rosin-Back Realm

By DOC WADDELL

STANDING on the brink of human time, the mirror of "My World" I love so ardently and well—"The Big-Top Town"—reflects days agone! What a dream! Sweet, spiritual, abiding!

And voices seem to speak—'tis divine echo of the "rosin-backs". I listen with my heart and hear the spoken word without a sound. I feel the past as it ethereally and eternally passes by. On wings of love I'm carried to the pyramids and rocks and chariot walls of old, and stand spellbound by the chiseled hieroglyphics depicting the earth's first riders on horses, free of rein, bit and saddle. I almost catch by ear the stepping of the mad-dashing steeds carrying the "Roman standers" of the circus coliseums. Swiftly the picture moves, and before aware I am "face to face" with Eaton Stone, first human to ride bareback, as we circusly know the art. He did the stunts that later made ladies famous as bare-back equestriennes. Eaton Stone lived to be 90 years of age.

Then comes John Glenroy, who in 1847 was the first to do a somersault (backward) on a horse.

Robert Stickney the Second—who died this year—was first to do forward and backward somersaults on the "pad". Think of it! His weight at time was 163.

"Lewis the Black", a Zanesville (O.) negro, apprenticed to the old Robinson Circus, was the first colored bare-back rider, and did the forward somersault. He rode anything seemingly and was marvelous not only on horse, but on bare-rosin-backed horse, elk and buffalo. Another negro rider was Charles Miner ("Fat Barnum"). Lewis, as I remember, is buried at Zanesville.

THE first lady bare-back somersault rider was Molly Brown, daughter of Mademoiselle Tanau, also a great rider.

I've heard it said that Uncle John Robinson (John the First) brought roars of applause when he rode standing up on pad (the pad—as large as a cellar door—couldn't fall off), and as he rode, posing and holding to a rein. Picture the act! Dear, wonderful Uncle John, in tights, with his historic, flowing beard, posing, smiling and dancing as he whirled around the ring. Funny, wasn't it?

It is not definitely known who first rode two horses bareback. A few will recall Tom McCullom's two-horse offering. Johnny Wilson, who lived to be past 80, was the initial four-horse rider. "Bob" Stickney the Second rode seven horses at one time when he was with the Great London Circus. The greatest bare-back act of numbers (eight horses) was that by James Dutton—marvelous all-round showman, who leaves rich heritage of pride and beauty touch in all he did.

The first bare-back mule rider was George Kline. Ab Johnson was (and still doing it, I hear) wonderful at this style of "rosin-back" presentation. So was Sidney Rink, negro rider. The riding-carrying idea was developed into "an act classical" by the Rooneys, with horses in tandem form drawing a nifty carriage. Oh, those somersaults from horse to horse and into carriage! There is no way of computing what this wonder piece of circus-ring evolution would have been had the renowned John Rooney, who was the arch and pivot key, been spared a few years longer. The Duttons have an act similar, now directed by Dutton's charming widow, Nellie Jordan. With her in this circus-program number are the Hollands—George and his loved ones of the old school.

It will be proper here to mention Edward Holland, who at ripe old age is still active on the lots and with shows; knows well every bare-back rider, performer and circus person dating back farther than any one else I have memorandum of. Ed. Holland was in the game in 1860 as a child acrobat.

THE passing picture reveals others: James Robinson, Charles Fish, James Harandez, Louis Willis, Romeo Sebastian, Jean Johnson, Frank Robinson, the Melvilles (James, Frank and George), James and William DeMott, Signor Sebastian, Wm. O'Dale, Wm. Dutton, Wm. Showles, the Davenports, the Lowandas, the Correias, the Hobsons, Wm. Sells, Chas. Siegrist, Fred Derrick, the Hodginis, "Poodles" Hanneford and his brother George, the Wirths and so many others space forbids further names except our truly magnificent lady riders—all of them fit to have been first lady of the land—mistress of White House or queen to king, potentate or prince. Hear the golden roll call: Madame Nunn, Eliza Roberts, Mrs. Frank Brower, Madame Macarte, Agnes Lake, Henrietta Robinson, Madame Ormand, Jennie O'Brien, the Stickney Girls (Sallie, Rose and Crissie), sisters of "Bob" Stickney the Second, and his own home ones—Emma, deceased, the wife, and Emily, daughter, alive and fine—Linda Jeal, Effie Dutton, the McCreas, Winnie Van, Edna Marietta, Josie DeMott, Minnie Marks, Katie Stokes, Cordelia, Josie Ashton, Mrs. Otto Floto, Lulu Davenport, Bessie Costello, May Wirth, Rosa Rosalind and others, dear characters and exemplification of the inner true good heartbeat of show life.

Wm. Sells is stamped the greatest of child riders. The amusement world will never forget Master Willie Sells, the boy bare-back rider on the old Sells Bros.' Show.

Minnie Marks is recorded the cutest lady rider of all time.

Lindo Jeal was a rider over a long course of years. I doubt if any lady rider ever equaled her as to age and the years at it. Under her tutorship came not a few of the brilliant lady somersault riders. She lives in Detroit, and proud of her riding girls. One of them, Mrs. Otto Floto, blessed with wealth, is the most charitable and thoughtful soul of those of her sex and clan in all the globe.

THE "mother of all"—I dub her the "Little Mother of the Big-Top World"—Effie Dutton, was born November 17, 1866, and quit riding in 1912. I point with pride and admiration to her—"Little Mother of Rosin-Back Realm". Orrin Davenport, who comes from a great riding family. I witnessed him once in the days of the old Barnum Show riding a number that was the whirlwind of superiority in somersaulting, and accomplishing on the rosin-backed horse what I believe was unbeatable at the time.

Bare-back riding has gone backward instead of forward—has deteriorated—and the child-labor law of America prevents the taking of the gifted babe in the cradle and bringing the little one up in the art of the classic training barn, padroom and circus lot. This same law prevents this country from making any more great stage actors. In a few years there will be no bare-back riders. The "Realm of the Rosin-Back" will have folded its tent; we will call aloud the illustrious names of Robinson, Fish, Linda Jeal, Effie Dutton and the like and echo will be the only answer to our wailing cry. From Europe we are forced to obtain the great actor of circus and stage and park and carnival.

THE undisputed bare-back somersault rider of all time was James Robinson. I have a copy of the challenge he issued, which proves beyond the shadow of a shade of doubt that he was champion of the entire earth. Read, digest, compare with others—all others—then think:

"I, James Robinson, claim to be the champion rider of every country, and have been acknowledged as such for the past 15 years by both press and people, and have had a challenge open to the world as such to any one or all who wish to compete with me for the title. I bar neither age, weight, nor size, but will ride against any living person the world can produce for any sum of money, for $25 to $10,000, and my challenge as yet has never been accepted. Now, James Melville, you propose to carry a boy on a bare-back horse. I will wager you, or anyone else, that I can carry my boy, Clarence, who weighs 65 pounds, in two different positions, that you cannot accomplish, for $1,000 each trick, and when the money is up I will name the tricks and give Mr. Melville one week to practice them in. Also I will ride a hurdle act against anyone, open to the world, for as much or as little money as they are willing to stake on the result, both riders to use the same hurdles in the same ring, each to ride his own horse for the entire act, and afterwards, for $1,000 more, I will change horses, ride theirs and they ride mine, for the same business. Now, Mr. 'Australian Blower', I mean this. No more talk thru newspapers. If you mean business put up your money and stop your newspaper talk.

"I will ride against Mr. Melville at any time or any place that he may wish to designate for any of the above-mentioned amounts, except in the Iron Building, 14th street, New York City.

"Now, James Melville, I shall be most happy to hear from you at your earliest possible convenience, for I am ready at a moment's warning to accommodate you in any manner professionally."

This challenge, published in 1878, was never taken up by Melville or any other rider, and the only time James Robinson rode for the championship in this country was at Washington, D. C., in 1857 against James Herandez, defeating him. Herandez, I have it, died and was buried in India. When abroad "Jim" Robinson shipped his horses from India to Marseilles, France, in crates made of pure mahogany wood. This reveals a circus principle carried out in the fullest by the late James A. Bailey in managing the Barnum Show and in hiring the greatest bare-back riders and performers: "Extravagance oftentimes is economy."

THERE has never been a real near approach to wonderful "Jim" Robinson. For years he had a training barn on his ranch near Mexico, Mo. Other noted training barns were at Petersburg, Ill., where the Lowandas and the Correias trained. There Johnny Correia was taught the art of somersaulting. He came by it honestly, for both his father and his charming mother were riders. The Davenports had their first ring barn in Newport News, Va., in 1858. Their second was in Toledo in 1873. Their third was established in Chicago in 1895 and continues a mecca for the riders of present age. The old training barn on Hackberry street, Cincinnati, used by the Stickneys for years, is now a circular garage. The Barnum training barn at Bridgeport, Conn., has been moved to Sarasota, Fla., the new winter quarters of the Ringling-Barnum Show.

"Jim" Robinson, when he did his masterpiece riding and somersaulting, weighed only 121, and his height was 5 feet 5 inches. He lived to be 82 and passed leaving an estate of more than $100,000 in money, a ranch and the controlling interest in a big department store in Louisville, which was left to his widow and his brother-in-law, "Bud" Gorman, who was a rider and equestrian director. At death Robinson weighed 130, and his height was 5 feet 3 inches. He told me once: "My success at riding was due to my God, my wife, my horse, my pipe and my distance from booze. I never tasted liquor in any form." His birth name—James Michael Fitzgerald—Was born in Boston. Began riding when a toddler. Was indentured to a then celebrated clown, John Gosson, of Cincinnati, and he in turn legally bound him to Uncle John Robinson, who gave him the name of "Jim" Robinson. Uncle John used to ride and carry "Jim" on his head, but he'd hold him by the ankles. When "Jim" Robinson became the champion rider he rode a boy on his head, balanced him perfectly, didn't hold him in the slightest, and would make 10 to 12 revolutions of the ring with the kid standing on his head. This boy was billed as "Jim" Robinson's son, but he was "Master Clarence Armstrong", now a big business man down in the Oklahoma City and Shawnee territory of Oklahoma. For 44 years Robinson enjoyed the title of bare-back champion. He retired in 1889. The horse he rode so many years was called "Bull". He had this horse on pension on the Hess farm north of Columbus, O., where he died and where he was buried. An inscribed marble slab marks the resting place of this sensible animal, a beautiful steel gray, changing to snow white the last years of his existence. In the "Jim" Robinson riding act "Bull" knew just what to do. He was just like an understander in an acrobatic troupe. When Robinson turned his somersaults the horse met Robinson's feet just right. Robinson's greatest feat was turning 23 full, complete, consecutive somersaults on the bare back of his horse, backward and forward.

HE FIRST attempted this at Pittsburgh with the Spaulding & Rogers Circus in 1856. Circus folk at the time thought him crazy to attempt it. The first try he missed, doing 22. The second time he did the 23. "Jim" Robinson was the first rider to introduce dancing and jumping up and down on a bare-back horse, and at regular intervals in jumping up and down he would let the horse go out from under him, and no sooner would his feet meet the ground or sawdust then he would spring, give a leap and have his footing again on the bare back of reliable old "Bull". Robinson turned somersaults over banners four and five feet wide (banners of that width are not attempted these days). He would stand well back on his horse at the tail, with his back to the horse's head and back, and throw a backward somersault, catching the horse's back easily. Hard indeed with the horse moving away, but Jim Robinson was never known to miss doing one of these. Robinson rode all over the world and was honored by kings, queens, potentates, princes and princesses, rulers and presidents. The mightiest ovation ever tendered him was at Columbus, in 1864. Hotels were crowded and people came there from all over the land to see him ride. There were Civil War soldiers galore. Part of the ring he rode in that day has been preserved, planted and made up as a flower bed, and is to this day on the lot where the late Dr. Hartman (of Peruna fame) had his palatial home. Whenever I am in Columbus and flowers are in bloom I hie myself to this old ring enbankment turned into a flower garden and obtain a rosebud to wear in the lapel of my coat. "Jim" Robinson was never seriously hurt in doing bare-back riding. His only bad fall was in acrobatic work, suffering injury to his spine. Youth, clean living, splendid surgeons and good hospital care and nursing, and, above all, God, as Robinson put it, brought him around good as new.

THE late Charles Fish, the critics said, was his nearest approach as a bare-back somersault rider. What prevented Fish from equaling Robinson was in not possessing the power of balance. According to science "Jim" Robinson was the right height, weight and build to accomplish what he did. Fish injected the "tricky" into his work. Those by Robinson were pure, unadulterated, clean, perfect, honest-to-goodness somersaults. And Robinson was the possessor of an absolute flat foot, no instep, which enabled him to come down on the backs of his horses like a feather. Fish had considerable instep, and this gave him weight on horse that in time would sore or bruise the equine's back, causing the horse instead of coming under to meet to shy away from him. With "Jim" Robinson one afternoon at the Barnum Show three gentlemen bare-back somersault riders were doing their program number. I inquired of the "Dean of All" who of the three he considered best, and promptly he replied: "Fred Derrick. He has the least instep." Then in came a wonderful Mexican girlie on the swinging wire, and Robinson, sizing her, remarked: "She should be a bare-back somersault riding queen. See her flat foot." There was much humor in "Jim" Robinson, and to my query to him, "What was the funniest sight you ever saw?" he said: "The funniest and the greatest was in Washington, D. C., just after the Mexican war. Uncle John Robinson had such a surplus of money that he had canvasmen wheel it to the United States Treasury in wheelbarrows and exchange it for government certificates or drafts."

BURLESQUE bare-back somersault riding has been developed supremely by "Poodles" Hanneford. He is in a class by himself in this style of riding. Five and six encores he receives. He's a great rider. What a mother's boy! That counts strong for him and tallies in his progress and marvelous success. The "Poodles" Hanneford riding act becomes a forever picture with that mother of his in its center as equestrian directress.

And now I pause for the last bare-back act human eyes will see on earth. The evolution of the classic art of bare-back somersault horsemanship, with its flash of spangles and dash of sawdust, is not forward and upward, but "toboggan touched", is passing out. In a few more years there'll scarcely be an echo from the realm of bare-back horse and the powdered rosin.

A Never-To-Be-Forgotten Christmas

By FLETCHER SMITH

THE Harris Comedy Company was a barnstorming company that had started out from Boston with A. Arnold Stover ahead and Charles K. Harris, the manager back with the show and leading man. He had with him Jessie Harcout, whom he later married and made his leading lady; Bertha Judkins and Bonnie Hazel, who became his sisters-in-law; his brother, Eugene; Johnnie Malcolm, who was one of the oldest "Marks" in the *Tom* business; Ed Beckett, a character man from Ayer, Mass., and myself, who doubled advance, piano and stage.

We had been out all summer playing the summer resorts in Maine and were about all in when by chance Stover came across the *Uncle Tom* outfit in a Damascotta hotel attic and we gave up acting and became Tomers for a spell. So well did we do along the seashore of Eastern Maine that Stover took us over into New Brunswick and Nova Scotia, even pursuading the managers of the opera houses at St. John and Halifax to play three nights in each city.

We experienced a setback in Moncton, N. B., when on a Sunday morning several of the company, including myself, were detained, charged with accessory before the fact of the death of the minister of finance of the Province, who had been visiting in our rooms on Sunday morning and who fell down a flight of stairs on his way to the office and broke his neck. A young Moncton reporter was with us all thru the visit and his testimony caused a verdict of accidental death and our release, but the story went out thruout the Province and we did not do business for several weeks.

We finally showed in Halifax and started thru Nova Scotia bound for Yarmouth, where we intended to close and take the boat for Boston. Most shows lay off the week before Christmas. We just couldn't afford to lay idle even for one day, for if we made hotel expenses and fare to the next stand we were doing well, with perhaps a little laundry money on the side. It was bitterly cold up there in Nova Scotia and the snow was over the fences. We got a stake in Halifax and then dropped it all as we went east.

THE day before Christmas found us in Kentville, N. S., practically stranded, dependent upon the business we would do there Christmas evening. We had originally planned to play Christmas Eve in a little town 10 miles from Kentville, but the livery man demanded his money in advance and we stayed in Kentville. The landlord surmised our financial status, but he didn't have the heart to turn us out in the holiday season. We had all assembled up in Charlie Harris' room because it was the only one that had a fire, and while we were bemoaning our fate and wishing we had carfare back to Boston there came a knock at the door and the landlord entered. Visions of an eviction came speedily to mind, but instead he smiled and asked: "Who is the manager?" "Charlie Harris," we all chorused.

"Well, there is a woman down in the parlor who wants to see him."

"What does she want?" asked Harris.

"How should I know," came back the landlord. "She is Miss Patton and she has something to do with the Episcopal Church."

"You go down and see her," he said to me, "you can talk to her better than I."

So I went down into the parlor and was greeted by a handsome woman of middle age, dressed all in black, who smiled, held out her hand in greeting as I entered.

"You will doubtless be surprised," she said, "at my coming here at this time a perfect stranger to you all, and I know you are at a loss to account for my visit, but I just couldn't let this day go by, knowing that we had strangers in our midst away from home who might perhaps be unable to enjoy the pleasures of Yuletide, and realizing also the fact that you are of the theatrical profession and Christmas means a great deal to you. I want to extend an invitation to all of your company to be our guests tonight at the parish house at our annual Christmas Eve celebration. Oh, there will be nothing formal about it. We don't expect you to dress up or give us any of your talent gratis. We just want you to come and meet us, have a good dinner and join us in making it a Merry Christmas for us all."

I hardly knew what to say, but assured her that we surely appreciated her kindness and would be only too glad to accept her invitation.

I RAN up to the room with the good news. Think of it, I pictured a big Christmas feed, presents for all, enough to eat and to drink and see what it will do toward getting us a house tomorrow night. Charlie Harris sulked over the proposition. He didn't want to go and appear before a crowd of people for nothing. "They'll expect us to sing or dance for them or give them some kind of a show to pay for the entertainment. You can go if you want to, but I am going to stay right here in this room."

Everybody else with the company was ready long before the landlord called to us from the office and we were finally bundled into a long sled, bedded deep with straw, and set out on a mile drive to the parish house.

It sat back from the road, in a grove of monster trees. As we drove up to the veranda, which ran around the front side, the lights were switched on and we were ushered into a big, low-ceilinged reception room to be greeted by Miss Patton, who was a deaconess in the church; the rector, and introduced in turn to the hundred or more guests and parishioners with the words, "Our theatrical friends are here, let's make them at home."

There were several pool and billiard tables in the room and tables for checkers and chess. The men were smoking and there was an instantaneous air of good fellowship that gripped us all and made us feel thoroly at home. Bonnie and Bertha were taken in charge by the ladies, and the men were directed to the ante-room, where there was Christmas nogg for those who wished. Promptly at 9 o'clock the doors to another big room were thrown open and here was along the center a long table beautifully decorated, a sprig of holly at each plate and a pretty Christmas card. At the far end was a monster Christmas tree reaching to the ceiling. After we had seated around the table the rector asked grace and then we all rose and sang *For He's a Jolly Good Fellow*.

Then for some time we paid ample attention to the roast turkey and goose, escalloped oysters, real English plum pudding and mince pie. After cigars had been lighted we all gathered around the tree. Santa Claus appeared from seemingly nowhere and the distribution of presents held close attention.

IT IS needless to state that we were not forgotten. The men received warm gloves, two handkerchiefs and a necktie, and the girls gloves and handkerchiefs. After the tree had been stripped we all again gathered in the reception room, where there was a piano. We did not have to be asked to present an impromptu program and no troupers ever appeared before a more appreciative audience. I was fearful that the rector might not like Johnnie Malcolm doing a clog dance and singing several of his songs, but he applauded even more heartily than the rest.

Ed Beckett recited *The Face on the Barroom Floor* and made a big hit. I asked Miss Patton if it would be all right for Bonnie to do her famous contortion dance, and she remarked: "Don't be foolish, let her do it by all means," and so Bonnie did the split and turned cartwheels and was forced to take an encore. Eugene declaimed and Bertha sang a ballad. I was called upon to make a few remarks, thanking everyone for their kindness, and then to our surprise the rector stepped forward and raised his hand for silence.

"My friends," he said, "we have been indeed proud to have with us tonight these thespians who have entertained us so splendidly. It has reached my ears in a round-about way that they would appreciate a well-filled house tomorrow night at the theater. Might I make the suggestion that we make arrangements with the company manager to secure all the seats for tomorrow night's production of *Uncle Tom's Cabin*, a performance which I rather surprisingly admit I have never seen."

The applause was deafening, and a little later when we said good night and were driven back to the hotel the rector accompanied us and arranged with Harris to take up in the morning tickets sufficient to pack the opera house. I really think that Charlie Harris was sorry that he didn't go along with us, and he made me make a speech between the acts Christmas night to the packed house, thanking them for their attention, patronage, etc. (you know how those speeches go), and then he stepped out from the wings and hogged the applause.

A Theatergoer for Ninety-Three Years

By FRANK M. MILLS

President Sioux Falls (S. D.) Traction Co.

I WITNESSED my first play in 1835, when I was but five years old. It was Haller's *The Stranger*, given in the parlor of my father's hotel. My next was the same play 16 years later, which I heard in Louisville while on my way to New Orleans. Eliza Logan was the heroine. That was my first visit to a theater, but I had heard Yankee Robinson give *Uncle Tom's Cabin* in his circus tent the year before, when the book had just come out.

On account of a serious throat trouble, my doctor was sending me to New Orleans. At Cairo I changed from an Ohio River boat to a New Orleans boat and on that boat a theatrical troupe from St. Louis was on its way to an engagement in New Orleans, where it played nearly all winter. I didn't miss many of its plays. I remember especially Mark Smith and Ben Debar, two great comedians, and I do not think their equals have ever played since in the United States. Their specialty was the old farce, *Robert McCaire*.

NEARLY all of the prominent players of the country had engagements in New Orleans that winter, not only the actors and actresses, but also opera singers from abroad. Julia Dean Haynes was a popular actress there that season. I heard Patti, then nine years old, advertised as "the infant prodigy". Maurice Strakosch played her accompaniments, and Ole Bull played his violin between her numbers. I heard her in New York when she was 50 years old, and in Salt Lake City when she was 64. I heard her sister, Carlotta, years later, and I thought her voice was equal to Patti's, but as she was very lame she sang only in concerts.

I saw Edwin Booth play Iago to John McCullough's *Othello*, and I liked Booth as Iago better than as Hamlet. I heard J. Wilkes Booth in *Richard the Third*, but it was not as realistic as the same play in which I took part when I was about 12. When the sword in our play struck the hog's bladder filled with blood it nearly submerged the victim, while J. Wilkes Booth failed to draw blood.

AT THE County Seminary, where I went to school, a room was set apart in the Seminary for a lot of us ambitious youngsters, and every month we had a play to which our parents and admiring friends were admitted. I remember playing Pistol to my chum's (Teddy Brown) Falstaff, and once in *Pizarro*, when I approached Pizarro, he accosted me: "How now, Gomez, whence comest thou?" I replied: "On yonder hill, among the Peruvians, I surprised an old palm tree. Escape by flight, he could not, and I seized him unresisting." "Drag him before us," said Pizarro. Of course I couldn't do that, but I brought down the house and retired in disgrace.

I HEARD Henry Irving and Ellen Terry in *The Cup* at the Lyceum Theater in London in 1881. They played a farce as a curtain raiser, and I enjoyed that more than the tragedy. My daughter and I had been out sightseeing all day and got in too late for dinner, but didn't want to miss the play, so we stopped at the cafe in the front of the theater and ordered a lunch. I was asked where my seats were and was told they would send my lunch to my seat, which they did. So I enjoyed the play and my lunch at the same time. I heard Irving and Ellen Terry afterward several times in America.

I have seen most of America's best actors and singers as youngsters and also as old men and women. Walker Whiteside played here (Sioux Falls, D. D.) recently, and I heard him at his debut in Des Moines more than 50 years ago.

I heard the venerable Edwin Forrest play Lear and other parts. I also have heard gifted sons of noted actors play in their fathers' old plays.

OTHERS who stand out in my memory are Maggie Mitchell, Katy Putnam, the Denim girls, Mary Anderson, Lillian Russell and all the rest of them, not forgetting Lotta Crabtree, whose *Little Nell* I almost had by heart. I traveled on same train to Salt Lake City in 1869 with Lotta and her mother and agent, and we all had a fine time. Lotta was a splendid fellow traveler. There was something on all the while wherever she was. I was in the parlor at the hotel with the rest of our party when Brigham Young called on her. They had a jolly good visit. Brigham finally asked her how old she was, and she said: "Guess, Mr. President?" "Well," he said, "24." "No, no," she replied, "I am only just 19." He said: "I did not judge by your appearance, but by your notoriety. I have heard so much of you." He told Lotta that his daughter, who was leading lady in the Salt Lake Theater, would call on her and take her for a drive, which she did, and Brigham made an engagement for her to play a week in the theater. I saw 17 of Brigham's wives file into the playhouse one night.

SOME years afterward I met Lotta's mother on the street in New York and she asked me to call on her and Lotta at the hotel. I heard Lotta at the theater, but failed to call at the hotel. I heard Lotta in New York, Chicago and Des Moines. The last time was in Des Moines, about 1880. A lady and I called at the hotel, but Lotta was not in. The lady remained to make other calls and met Lotta, who told her to have me call on her that evening after the second act at the theater, which I did. The lady and one of my daughters were with me. Another of my daughters, who was spending the winter in California, had just sent me a bouquet of orange blossoms and I took them with me and gave them to Lotta with the remark that "I had supposed she would have worn orange blossoms before." She said: "I made up my mind that I would never marry until I found a man I just couldn't live without, and I have not seen him yet."

I HEARD Clara Louise Kellogg make her debut and heard her many times. I knew Emma Abbott and heard her when she first began to sing. She sang on a campaign tour with a candidate for congress. She just wore a black alpaca dress. She sang prettily, but did not know how to dress—hadn't much to buy dresses with. Soon after she was given a start in New York.

I have mentioned *Uncle Tom's Cabin* and I just recall a burlesque of it I saw in the Salt Lake Theater in 1902. Little Eva was represented by a man six feet, four inches, dressed in Eva's makeup. She died on a folding bedstead, which closed up on her with three or four feet of legs and feet sticking out. Eliza was a 250-pounder, more or less. They had the river running on the stage and Eliza held up her clothes and waded thru it, dragging her baby after her. It was well done—the best joke of its kind I had ever seen.

Chatter From Along the Midway Pike

By J. GEORGE LOOS

IF IT were not for the fact that the business is so honest, this would be a hellofa life. Especially during the rainy season.

Showmen should remember that "every knock is a knock" and "every boost is a boost".

The palmist who tells your past, present and future will also tell you that "passes will always be with us."

Showmen who are always on the job, attentive to business and equipped with self-starters, are a rare and valuable species with any carnival. Too many are not content with having their tanks filled with gas, but require someone to crank them to force them to make money.

Once again carnivals in some form or another will be here a hundred years from now.

Some of the ticket sellers on some shows look as tho they worked in the mines, with a two-day-growth beard, no collar or tie, their shirts unbuttoned, their hair rumpled, cigaret smoke emerging into the faces of the prospective customer or tobacco juice trickling from the corner of their mouths and whose sole ambition is to hope that someone will forget their change.

Always give the "sucker" a chance.

Do not find too much fault with the company with whom you are booked. There are many carnivals for sale, so if the management does not meet with your approval, why not buy one, then you can run it to suit yourself.

Some folks do not give the company credit for placing the opportunity before them to enable them to make money. When they are successful they attribute their good fortune to their ability, but when business is bad they forget about their ability and blame it on the agent.

A prayer: Oh, Lord, please help us to keep our noses out of other people's business.

Whispering choruses did not originate in politics. They can be found with most carnivals huddled in small groups or leaning on some ticket box, or at the cookhouse during working hours when they should be on their jobs.

Some men would consider themselves "lucky dogs" if just half as much attention were paid to them and were addressed in the same affectionate tones as some ladies fondled and caressed their pups.

It's always best to leave a few things unsaid.

Some of the boys who like fires will never carry a steel train.

Showmen are made—not born. That accounts for the remark, "I now pronounce you a showman," made as a novice was hit over the head with a *Billboard*.

The public be pleased.

Definition of simp. Some Intelligent Man Perhaps.

It's bad business to leave a town with a dark brown taste the morning after.

WHEN the lady who operates the ball game told one of her sister "pill tossers" that she grossed $1,600 on Labor Day, the latter asked rather sarcastically: "And what else did you do?"

A person is entitled to all they can get. Some don't get much.

They pay a ballplayer $50,000 a year and a State Senator $1,000, and then they wonder at crime, but perhaps they too have a racket.

Home is a place where some people go when all of the liquor is gone.

Borrower: Can you let me have $50?
Carnival Manager: If I had that much money I'd start a No. 2 show.

First Lady: Who was that gentleman I saw you talking to in the alley the other day.
Second Lady (very indignantly): I want you to understand he was no gentleman. He was a carnival manager.

Don't forget that business is done only where there is enthusiasm. Without good cheer, firm belief and faith in yourself and fellow men you are a candidate for the "down and out" club. A man's measure is his ability to select men and materials and organize them, and the dark ages was simply a night of 1,000 years ago, when men forgot how to laugh, how to play, when courage, initiative and originality died aborning. Class hatred and fear were supreme. There the priceless qualities, the gift of influence and the capacity for friendship and work were ever absent, and where failures oftimes resulted from the firm belief that all things would come to those who waited —for something to turn up.

Heard a joke the other day that was almost good enough to place in a pit.

Some people who try to do business on wind look like a cyclone struck them.

Formerly it cost about 12 to 15 cents per dozen for eggs. Now they cost 40 and 45 cents. Does it cost more now for a chicken to lay an egg—or is it so much harder.

The people are now in the habit of looking for a carnival every season. They also realize that in most cases the suggestive features have been entirely eliminated and do not hesitate to take their entire families to these shows. The 3 and 4-car companies have grown to 10, and as high as 50, cars, and the heads of these institutions are in most instances regarded as business men, and where in former years there was practically no investment and the business was conducted on the "go as you please" plan a decided change has gone into effect, and with each succeeding year the carnival will improve more and more. An enterprise that has an investment of from $50,000 to $200,000 for show and ride paraphernalia and train equipment must necessarily be operated in a business way and by business men.

Some folks have about as much common sense as the narrow edge of a piece of tissue paper—including ourselves.

There are three angles to the carnival game. Take them out—keep them out—and bring them in.

ONE thing is certain. Unless you have a good date to place your show and blessed with good weather, then all of the management in the world will be of little avail. A carnival manager, a show or ride owner is just as capable at a "still" date that is a loser as he is at some fair or celebration where there is both an opportunity to do some business and make some money. The answer is, that unless you can get the proper bookings you and your people are simply "blowed up". A show cannot be booked properly thru an international correspondence system.

The most adorable name of the carnival family is "Jack".

Have you any mileage?

Many a town of half-sheet proportions is boosted to a 24-sheet stand.

Just to keep the records straight, we still insist that Grant took Richmond and Gruberg took Toronto.

Bloomers that were formerly a part of the supposedly necessary under equipment of the feminine gender are now sometimes being played by carnivals. We'd be a smart people if we could eliminate them as have the gentler sex.

A carnival carrying from 100 to 300 attaches must certainly be of some benefit to the hotels and restaurants. Nevertheless some picture-show "janitors" still wail about these shows taking all of the money out of town, but fail to tell the populace that Mr. and Mrs. Fairbanks, Mr. and Mrs. Gloria Swanson or any of the other luminaries of their profession never ate a meal in their town, and probably never will.

Crazo, the man who eats tacks, nails, safety-razor blades and other commodities of a first-class bungalow, has been indisposed the past few days with a severe attack of acute indigestion. Crazo says he will be glad when his wife returns, as he just can't stand the restaurant foods.

The carnival "girl" shows are finding it more difficult each year to come in at the end of the season on the right side of the ledger. Nowadays most men can see a good show presented free of charge by the "ladies of the village" on the main streets, especially on a windy day, and this state of affairs will continue to continue until all men go blind.

Aeroplanists and balloonists are not the only ones who go up in the air.

This is not a fake exhibition.

Some carnival orators are thinking quite seriously of joining the "talkies". That will be tough on John, the Barry.

FAMOUS LAST WORDS

"We cater to the intelligent class of people."

"If all the world were sunshine carnivals would reign supreme."

"Let me look at your *Billboard*."

"Tho her heart is soft and tender, she's been pretty tough to me."

Just to prove that the progressive spirit prevails in the carnival business, a general agent has invented a "stake seed". After contracting a town he lays out the lot, sticks his finger in the ground wherever a stake is to be placed, inserts a seed, and by the time the shows arrives the stake has grown to the proper height—and to make the job complete he sprinkles an iron tonic on top of the seed, thereby growing a nice iron band.

A TRAVESTY

(*Billboard* Letter)

THE Great Bisbee Shows had an auspicious opening at Tombstone, Ariz. On the opening night, even tho this beautiful city has a population of only 300, nevertheless the midway was thronged with thousands of pleasure seekers, notwithstanding it rained incessantly thruout the day and night and mud was knee deep.

On Tuesday our manager, ever alert and active, and always thoroly alive to all emergencies, secured a wagon load of shavings and soon had the grounds in wonderful shape.

On Wednesday a terrible catastrophe was averted thru the rare presence of mind of one of the attaches of the cookhouse. Someone, due to utter carelessness (of course), dropped a lighted cigaret on the sidewall of a ball game and burnt a hole at least four inches wide. Not having any water on the grounds, as the load of shavings absorbed most of the moisture caused by the terrific rains early in the week, this young man, with rare presence of mind, reached for a bowl of hot soup, utterly disregarding the fact that it might have burnt his hands, and with remarkable skill and dexterous aim the fire, which might otherwise have been very disastrous, was extinguished in rapid order. The entire company owes him a vote of thanks for his splendid courage and heroism.

Thursday it rained again. Nevertheless, thousands appeared on the midway, enjoying the sights and the myriads of brilliant incandescents that stud the snake show. The ride and show were still doing a big business at a late hour.

It has just come to our notice that the lady who sings with the calliope on the merry-go-round had her finger burnt while pressing the trousers of the young man who erects and dismantles her ball game and carries her suitcase from the train to the hotel and vice versa. Valor and grit and determination are ever conspicuous and dominant with a seasoned trouper, and at the scheduled hour, punctual as ever, Miss Blythe sang as usual. Her rendition of that beautiful ballad entitled *I'm Tired of Being Lonesome* was rendered amid deafening applause. Seemingly the little accident had no serious effect upon her voice.

Friday a terrific windstorm of cyclonic proportions prevailed all day and night, but aside from a few jars broken on the hucklebuck no other serious damage was reported. Fortunately the operator of this concession made a master stroke by going immediately to the local hardware store and purchasing the only two available crocks before the merchant had an opportunity to raise the price, and in so doing enabled him to be ready for business at night at the same old stand. His quick action and keen mind prevented him from losing a solitary night's business. It is just little matters like these that the outside world knows nothing about, or what we of this business have to contend with. I have always thought that if we used our brains as much in any other line of business, and had to fight all of the obstacles that confront us from day to day, we would soon be rich and have money in the bank. As it is, if we do not have to buy shavings we have to buy crocks, so there you are.

Saturday night it rained and, as we already used the only available wagon-load of shavings a few days previous and the lot was in bad shape, we have decided upon request of the Chamber of Commerce to remain here all next week. (Signed) MRS. BEN BISBEE
(for the Shows).

P. S.: I almost forgot to mention that the writer and the manager, namely Mr. Bisbee (who is also my husband), entertained Mr. and Mrs. Darby Klotz, also a number of prominent State fair officials, on our private car, "Rushem". These latter gentlemen were so highly elated with the sumptuous feast that was prepared for them that they immediately offered us contracts for their entire circuit, but as we were already booked solid until Christmas we were compelled to decline their flattering offers. Of course, if Mr. Bisbee decides to organize a No. 2 show we might be able to oblige them; in fact, we are seriously contemplating such a step. Tombstone might sound dead, but it certainly was a live one for the Great Bisbee Shows. Olive Palm purchased a new tent for her mitt-reading outfit and makes a wonderful flash on the midway. Altho new to this business and rather green at the start, Miss Olive has ripened into a regular trouper and welcomes the glad hand from all who seek this lady's consolation. Our trained animal show, consisting of a troupe of white mice, a monkey, an armadillo and snakes, is getting the lion's share of business. It's showmanship that counts nowadays.

Juano, the half lady and half man, secured a divorce from either her or his husband last week. Juano said he was too rough and no gentleman, to which he replied that she was none either. The judge, being a friend of Juano's by a former marriage, immediately granted the decree. Floretta, the lady enchantress of ferocious reptiles, has lately been seen in her company and already there is gossip of a new-born love. People will talk. (Signed) B. B.

The Fair Must Be Sold to the Public

By JAMES M. CHALFANT

WHY advertise a fair? The State fair has been in existence for, let us say, more than half a century. Surely the public has come to know what the fair is like. Why not let a few simple announcements of the fair suffice and then let the interested ones come to the fair as usual?

In other words, why do we have to sell the fair? Why not let the public simply buy? The answer may be summed up in one word—competition. So many demands upon our time, energy, interests and financial resources roll in upon us from every side that passive buying is no longer possible. Every day, every waking hour, we are being "sold" on something—some product, some person, some service, some theory or idea; and just as truly all of us are continually selling ourselves to the world at large. In fact, the very mainspring of our every action is the desire to be well thought of. Hence our industrious advertising of ourselves in everything we do, from the clothes we wear to the careful selection of topics of conversation in which we feel we can make the most creditable impression as being cultured, educated, well informed.

PUBLICITY, which, by the way, is greater than advertising and includes it, has been defined as all that any of us does to become well known creditably. Fair publicity then is anything which seeks, directly or indirectly, to mold a public opinion which is favorable to the fair. It has become an indispensable part of any fair's management. Within limits publicity and advertising has become a predictable business, that is to say, it is possible to know in advance the approximate results which may be obtained by a properly managed publicity campaign.

Even so, the actual results of a publicity program remain rather intangible, and necessarily so. I would suggest one drastic experiment which would, I think, provide an excellent index as to the value of publicity in bringing out the attendance. Suppose some large, well-established fair were to adopt in any one year a policy of dispensing with its publicity program beyond a few simple general announcements to the public as to the time and place of the fair. In other words, suppose the fair management accepted the notion that their fair was already so firmly and so favorably established in minds of the public that it was not necessary to sell it to them any further.

Has anyone any doubt as to the outcome? Assuming that social and economic conditions generally are what they were the year before, it is certain that there would be a tremendous falling off in attendance. This decrease in attendance would therefore represent a fair index as to the value of publicity. Perhaps the fact that no fair is so foolhardy as to attempt such an experiment is a sufficient indication of the worth of publicity and advertising.

There is no getting around this fact: You must sell your fair to the public; not enough people will buy, unurged, to make your fair a success from the standpoint of attendance and gate receipts.

THE first step toward selling the fair to the people is the organizing of a publicity staff or department. Usually in any publicity organization there are bound to be ex-newspapermen, altho there may be those who, while not having had newspaper experience, are by education, training and natural aptitude at writing fully qualified for publicity work. The expert publicity man for you is the man who can find the news interests in your fair, can write them up properly and acceptably and can then secure wide distribution of the news or information concerning the fair. For that is all publicity is—news or information.

The publicity organization once formed, certain questions inevitably arise. They are the matters of how much money shall be spent, how and where it shall be spent and when it shall be spent. For the past two years the Ohio State Fair has had a legislative appropriation of $250,000 for each year, the State in effect underwriting the success of the fair. Of this sum 10 per cent was budgeted for an extensive publicity program.

There are a number of publicity mediums which commend themselves for employment in the complex task of carrying the merits of your fair to the public at large. It is safe to say that no single one will suffice. Some judicious combination of mediums will be necessary, and at times all of them will seem advisable. The chief publicity mediums for the fair's use are the newspapers, the farm press, direct mail advertising, outdoor advertising, the radio and motion pictures.

THE basis of any publicity campaign must be the paid advertising and the free publicity carried in the newspapers. Surveys of advertising results justify the policy of expending more of the publicity appropriation in this form of advertising than in any other. Contrary to popular opinion, the newspapers are not filled with crime news. News of business and industry, of scientific advances, of amusements, sports and politics is the kind of news which predominates in our newspaper. News is anything in which a large number of people are interested. Surely an alert publicity man can find many items of popular interest in a great fair or exposition. The only yardstick by which the average editor measures any article submitted to him is the simple query: Has it any news value? If it has it stands a very fair chance of being printed; if it hasn't it is certain to land in the wastebasket.

Even where the article submitted has some news value, the position and space accorded it, if it is used at all, are dependent upon the general run of the day's news. Quite frequently there will be so much news of more weight, in the editor's opinion, and his is the only one that counts, that your publicity offerings will be pared down so small you will have difficulty in finding them or recognizing them, or they will not be used at all. For the general run of the newspapers in any given district or territory, and by that I mean the great majority of the dailies and virtually all of the weeklies, I should say, stereotype plates and mats represent the most effective and most economical way of reaching the public. These articles are sent to the editor all ready to be run. The Ohio State Fair has employed stereotype plate and mat service to the papers of Ohio over a period of a great many years with excellent results. These boiler-plate "readers", by the way, are sent out for us by the same concern which ships the paid advertising mats. Accompanying "readers" by paid display material, or by a definite promise of paid display advertising to follow on a certain date, secures a decidedly more favorable attitude towards the "readers" than would be the case were the papers receiving no paid advertising.

SOMETIMES the question is raised: Would not the papers give liberal publicity to the fair, particularly to a State fair, even if they got no paid advertising? The answer is that they might print a few things concerning the fair, but certainly not liberally. The amount of free publicity one can secure by a judicious use of space advertising more than justifies the use of paid advertising.

Granted that you should consider the newspaper your chief publicity medium, what is to determine how much money you shall spend with this paper, and how much with this other paper, and so on? If you keep in mind that, in the final analysis, you are not buying newspaper space so much as you are buying influence brought to bear upon the newspaper-reading public, this matter is not hard to settle. The majority of the potential patrons of your fair live within a radius of probably 75, and certainly not more than 100, miles from the fair. Obviously, therefore, other things being equal, the farther away from the fair a paper is located the less valuable it is to the fair.

NEXT to the newspapers the farm press of the State offers the best medium for fair publicity. Because the fair is primarily agricultural it must look to the farm and the rural community for its chief support. Advertising in the farm press, by the way, must not be confused with advertising for exhibitors in the numerous live-stock publications. We are considering now advertising for attendance. The farm press of Ohio receives approximately the same type of news letter and other publicity material which we send to the 450 Ohio newspapers on the lists.

Outdoor advertising reaches thousands who are not to be reached thru print and strengthens the appeal already made by print to still other thousands. In addition to numerous billboards, automobile banners, stickers and so forth, the Ohio State Fair uses 100,000 tack cards and window cards. These cards may be of several different types, all colorful and pictorial, and covering the main attractions of features the fair has to offer. Incidentally, for the past few years, during the few months prior to the fair, a full-time artist has been employed as an integral part of the publicity organization. Besides designing the posters, he has rendered very valuable service in general illustrating and lay-out work, particularly, of course, in the preparation of copy for display advertising.

DIRECT-BY-MAIL advertising is a part of any well-rounded publicity campaign. In our case it takes the form of *The Ohio State Fair News*, published weekly for perhaps eight or nine weeks before the fair, and varying in size from four to six or eight pages. This publication, frequently carrying much fair publicity not of sufficient general interest to warrant its acceptance by the newspapers, goes to a selected mailing list of 5,000, this list being increased occasionally to 7,000 or 8,000.

Two other mediums are regularly employed by the Ohio State Fair, namely movies and the radio. An industrial moving picture concern has been employed several times to "shoot" interesting views and events at the fair. These shots are made into a continuity, appropriately titled and made up into, let us say, a two-reel movie, with a number of copies. Demand for these films (furnished free of charge) for showings at small theaters, schools, community centers, granges and so on has always been much in excess of the fair's ability to supply them.

Thru the courtesy of Station WAIU quite a considerable number of radio addresses have been given about the Ohio State Fair. These talks, 10 minutes in length, have dealt directly with the fair and so would be classed as direct radio publicity. The whole trend of present-day radio advertising is toward the sponsored musical or dramatic program rather than direct sales talk. It is quite probable that the results to be secured in the way of good will and a friendly public attitude toward the fair would justify the change to the indirect publicity to be obtained by the sponsored program. There is no other explanation, so far as I can see, of why the big commercial radio advertisers have so largely adopted the elaborate and expensive sponsored program instead of putting direct-selling talk on the air other than in an incidental manner.

EVERY fair needs publicity, which is simply being well known favorably; no fair can long afford any sort of notoriety, which is being widely known unfavorably. News of a questionable midway with its petty gambling and "gyp" games, news of any incompetency, dishonesty or discourtesy on the part of the fair management, a reputation for promises bigger than the fulfillment—these things spread quite as readily as favorable news, resulting in untold damage to the fair as an institution which is absolutely dependent upon public favor. The good will of a fair is its most valuable asset. Like the great mercantile establishments of our day, the fair could profitably adopt the policy, "the patron is always right", so that no one should go away from the fair with real or fancied grievances, but rather go away kindly disposed toward the fair, proud of it and a booster. For the fair can never get too much publicity—favorable notice. **Publicity! It is the life blood of the fair.**

Jim McIntyre's Circus Days

JAMES McINTYRE, of the famous minstrel combination of McIntyre and Heath, now touring in the musical show, *Headin' South*, had a long and varied experience with circuses from 1869 until the last engagement with Barnum's in 1883. During this period he was with 19 circuses, doing a black-face act in the concert of each. A record of those meanderings will appear shortly in a book dealing with the 50-year association of McIntyre and Heath. Meanwhile, in a recent interview, McIntyre told a few things about his days under canvas.

"The largest and most sensational circus of its time," he said, "went out in 1873—the year of the panic. It was organized by George DeHaven, who sold out his interest in the Great Eastern Circus in 1872 to the Haight brothers and went to Chicago and organized a stock company. It was called the American Hippodrome and Racing Association. Four times around the hippodrome was a mile. It carried about 75 children who rode in the parade. The parade took about an hour in passing. The cars were loaded on the sides instead of on the ends as they are now. There was a big tent that was like a fair, where the farmers were invited to exhibit their pet stock and prizes were given them. It was on the square too, he added.

"It was the first circus that had three rings and stages. Barnum and all the rest of them patterned their shows after George DeHaven's ideas. But the show was too big. He was 75 or 100 years ahead of his time. It closed in Ogdensburg, N. Y., and never went out again. I always thought George DeHaven was the greatest showman of them all. He had a marvelous brain and ideas that were far ahead of any of them. His show was the first one that had carved figures on the parade wagons."

IN recalling names of circuses he was with, the comedian mentioned the Kenzie Circus as the first one—one of the first, anyway—that invaded Southern territory after the war. The proprietor, Kenzie, a clever lawyer, was afterwards elected attorney general of Illinois. But while the lure of trouping held him he satisfied it by operating a little wagon show. Everyone on the show carried a gun, for the detested Yankees were not in favor in the Southland just at that time. But Kenzie was a good talker with a persuasion that allayed feelings of animosity temporarily. Every day he would appear at the main entrance and say:

"Ladies and gentlemen, I want you to know that there isn't a Yankee on this show; every member of this show is a Southerner, born in the South. We were not defeated, but were overpowered. We have organized this show to entertain you, but before we begin I ask you to check your guns, and I hope there will not be one hand raised in a disturbance. And now, while the band plays *Dixie*, the ticket wagon will open." In language like this, Kenzie appealed to the daily crowd with such success that there was little or no disturbance while he was with it. But once while he was away from it a short time four of the showmen were killed in fights.

"We just gave one performance in the afternoon. At 4 o'clock in the morning a man came around with a paddle in his hand, crying 'Everybody out.' It was a bad moment for laggards sleeping on mattresses in cotton gins or wherever the accommodations were provided."

McINTYRE was with Sells Brothers during their last year on wagons in 1877 and their first year on the cars. It was a fine show with each of the four brothers taking a part in its management and everything moved like clockwork.

"In 1878 Lou Sells took some junk and a few animals and organized the Anderson Circus with a man named Anderson. I was with that show, too. Robinson and Dockrill were great riders. Fish was a good rider; he could do the little dancing ta-ta on the horse's back. Stickney was a great pad rider. But Robinson was the most graceful of them all."

H. W. C.

The Good Old Days of the Dime Museum

By BARRY GRAY

TO the best of my recollection, it was in 1879, when I was a lad and employed as an office-boy for a firm of New York lawyers, that I first saw a dime museum.

It happened on a Saturday when I was granted a half-holiday. Carefully stowing my week's wages, which consisted of three hard dollars, into an inner pocket I strolled up Chatham Square, and then into the jaws of the old Bowery.

About a half block up found me standing in front of what might have been—I am not claiming it was—the first of the dime museums. The bright and showy banners in front of it proclaimed it "Worth's Museum and Congress of Living and Inanimate Curiosities".

I paid my dime and ascended a long flight of stairs to the so-called curio hall, where a fair-sized crowd was listening to an able discourse on the wonders of that department by a lecturer, a Professor Hutchings, who incidentally presented a very clever exhibition of lightning calculating.

In addition to the various historical and prehistorical relics scattered about the hall, there were exhibited several freaks and platform acts, the feature one being Captain Costentatus, the Tattooed Greek. From the curio hall I passed down with the audience to the Bijou theater, on the first or ground floor, where a half-hour variety show was presented on a stage of very small dimensions. From there we were directed to what is now known as the blow-off, and which consisted of a very creditable performance of *Dante's Inferno*. The first impression of anything is one never to be forgotten, hence my quite vivid recollection of this, the first dime museum I ever visited, or learned of.

TWO years following there were several such institutions. And 10 years later there was a circuit of them extending from coast to coast, representing an investment of millions of dollars, and giving almost continual employment to all branches of the amusement profession.

G. B. Bunnell, a pioneer museum manager, along about the early '80s, conducted dime museums in New York City and Brooklyn. His Brooklyn one was located in the old Hooley's Minstrels building, on Court street, opposite the court house, and his New York establishment on Broadway and Ninth street. It was at this latter named museum that I first witnessed a demonstration of the phonograph, a rather crude affair, and demonstrated by Frank Coyle. There were also at this period several museums on the Bowery, the principal one under the management of C. A. Bradenburg.

Compiling a list of the dime museums that existed and flourished in this country, during the period between 1880 and 1900, the list would read, to the best of my recollection, as follows: In New York City, other than those I have mentioned, Huber's, 14th street (J. A. Anderson, manager); Worth's, 6th avenue (Prof. Worth); Dorris', 8th avenue (John B. Dorris); Harlem, 4th avenue; Grand, Grand street; Westminster, Providence, R. I. (James W. Bingham); Pleasant Street, Providence, R. I.; Bristol's, Worcester, Mass.; Austin & Stone's, Boston, Mass. (Sam Hodgdon); Keith & Bachellor's, Boston (B. F. Keith); Grand, Boston (Dr. Lothrop); Musee, Lynn, Mass. (C. B. Fredericks); Bradenburg's, 9th and Arch streets, Philadelphia (Thos. F. Hopkins); Harry Davis', Altoona, Pa.; Anderson's Musee, Wilkes-Barre, Pa. (Punch Irving); Musee, Johnstown, Pa.; Herzog's, Baltimore, Md.; Robinson's, New Orleans (Eugene Robinson); Musee, Memphis, Tenn.; McGinley's, St. Louis; Harry Davis', Pittsburgh, Pa. (Ad Carlisle and Geo. V. Connor); Grand, Allegheny, Pa. (Harry Scott, Geo. V. Connor and Jas. Geary); Musee, Youngstown, O. (Stanley & Gessler); Wonderland, Erie, Pa. (Jos. E. Girard); Wohderlands, at Rochester and Buffalo, N. Y. (M. S. Robinson); and then, as we journey west, the extensive Kohl & Middleton Circuit, with museums at Cincinnati, Chicago, Milwaukee, St. Paul and Minneapolis. Also the Sackett & Wiggins Circuit, with houses at Detroit, Grand Rapids, Toledo, St. Joseph, Mo.; Kansas City, Omaha, Lincoln and Denver.

IN Chicago, Kohl & Middleton had three museums—the Clark Street (known also as the South Side), the Globe, on State street, and the West Side, on West Madison street. In addition to these, Chicago had Epstein's, on Randolph street (Nick Norton, manager), and the London, on State street (Capt. White). The Litt Museum, in Milwaukee (Jacob Litt, proprietor), was a veritable gold mine for its owner. It was on the K. & M. Circuit. I almost forgot to mention Drew's Museum, in Cleveland (Frank Drew) and a museum at Port Huron, Mich. (Chas. Dempsey). These last mentioned ones were "independents", among several others that I cannot recall. There was scarcely a city of 10,000 or over but had its dime museum. They usually occupied a two or three-story building, remodeled for the purpose, with ticket office on the ground floor, theater on same floor, and curio hall upstairs.

The patron, after purchasing a ticket, would ascend to the upper floor, and, after viewing the odd and curious exhibits, would descend to the second, or curio-hall floor, and from there below to the theater, where for a nickel extra and standing-room free a good variety show lasting about 50 minutes would be followed by the familiar cry, "This way out."

In the larger cities the doors would open at 10 in the morning; the first theater performance at 11, and then hourly until 10 p.m., with an hour off at meal times (perhaps). In some of the houses there was no limit as to the number of performances given, especially on Saturdays and Sundays. They were rung in as often as the attendance demanded. The 9th and Arch, Philadelphia, usually gave about 20 shows on Saturdays, and I recall working 27 times one Sunday at the K. & M. Clark Street, in Chicago.

At that time I was reciting *Little Jim*, and doing the slap-stick comedy in the *London Ghost Show*. Paul Le Petrie was a between-the-acts feature, with a Dutch song and dance specialty, which gave me a breathing spell between shows. George Castle booked for the circuit, which included the Olympic, Chicago; the three Chicago museums, Cincinnati, Milwaukee, St. Paul and Minneapolis; and you had to play the South Side in order to get the circuit.

The attractions presented embraced the very best obtainable in the line of freaks and variety (as called in those days). Very few performers could say they had never worked the museums. They all did, and you had to be up to the standard to get in. The salaries paid to curio hall attractions varied from $25 a week to $200 and over, according to the drawing power of the attraction. The variety acts received $25 to $35 for singles, and $50 to $70 for doubles. But—you had to be worth it. The few houses booked thru an agent deducted from the salary envelope a small booking fee of five per cent. In those days booking agents were few and far between.

WE did our own booking almost entirely. Freaks and curio-hall attractions were plentiful and flocked to our shores from all parts of the world.

Of the giant family, we had, from time to time Chang, the Chinese giant; Col. Cooper (from England), Hugo (from France), Capt. Geo. Auger (from Wales), Col. Goshen and Capt. Urich (from Germany), Capt. Bates and wife, Ella Ewing (Missouri giantess), Cleve Gill, Leah May and the Five Shields Brothers (from Texas).

Among the fat people, we had Hannah Battersby, Big Winnie, Fred Howe, Chauncey Morlein and Gertie Plath, all of them 500 pounds and over in weight (actual weight).

Midgets also were quite numerous, the most prominent of whom were Queen Mab, Baron Littlefinger, Count Rosebud, Count Magri, Jennie Quigley, Dudley Foster, Admiral Dot, Commodore and Queenie Foote, Bertha Carnahan, Princess Wee-Woe, Mrs. Tom Thumb, Che Mah, Chiqueeta, and the smallest of all midgets, Lucia Zarate.

Of bearded ladies there were Annie Jones, Madam Myers, Grace Gilbert, Madam Devere, Madam Rosa, and others. Of armless wonders, Charley Tripp (still trouping, at the age of—well, guess), Lizzie Sturgeon, Chas. Kirchman, Jessie Feary, all of whom were artistes, and several others. Among the miscellaneous curio-hall attractions, we had Old Zip, Barnum's What-Is-It?; Krao, Missing Link; Asbury Ben, Leopard Boy; also an entire family of spotted or leopard people; the Anderson Family; Ursa, the Bear Woman; Eve, the Snake Woman; Johanna, the Gorilla Woman; Eli Bowen, legless and armless wonder; Walter Stuart, a similar attraction; Gabrielle, half-woman; Lalloo, double-bodied boy; Joseph Libera, a similar anomaly; Francisco Lentini, three-legged boy; Myrtle Corbon, four-legged girl, and an extensive list of what was known as platform acts to draw from, such as magicians, sword-swallowers, strong people, etc. Among the latter I recall Delno Fritz, Roberts, Chief Yellow Boy, Mlle. Clifford, Mlle. Devere and Ajax. All of them artists at this extremely dangerous knack of sword-swallowing.

Magicians there were in abundance. I might mention a few of the favorites, who were frequently seen at the museums. Harry Houdini will always be pleasantly remembered. In his early days he was a feature curio-hall attraction. Also Roltaire, Hornman, Burckhardt, Schekdler, Laurent, Poole, Dumont, and, if I'm not mistaken, our old friend, Uncle Charley Andress, once played the museums. Perhaps not as a magician, but with one of his many acts.

AND now for the theater attractions. Such artists as J. W. Kelly, the rolling-mill man; Smith and Fuller, musical artists; Louis Wesly, Wm. and Sarah Irwin, Symonds, Hughes and Rastus, Fitzpatrick Family, Charley Diamond, Williamson and Montgomery, etc. Sociability reigned supreme, and all were as one big family.

Scarcely a variety performer escaped the museums in those days. I've often heard arguments over the actual height, weight, etc., of midgets and giants famous years ago. To settle all arguments I will give out these facts obtained from good, substantial authority. Among the giants, Chang the largest, stood 7 feet and 8 inches. Of midgets, the smallest, Lucia Zarate, was 20 inches tall, and weighed four and one-half pounds. It is doubtful if the world will ever again see as small a midget. She died on a train crossing the Rocky Mountains about 1889.

As the museums became more numerous, opposition became more keen, and the managers commenced to conceive and put into effect new ideas.

Some of the larger houses having ample theater and stage room organized dramatic stock companies and presented standard plays, such as *East Lynne*, *Ten Nights in a Bar Room*, *The Danites*, etc. I remember a very fine production of *The Lucky Ranch*, with E. M. Paul and a competent cast, giving four shows a day at Geary's Wonderland, in Ft. Wayne, Ind. At another time I visited a museum on 4th avenue, in New York, where *Uncle Tom's Cabin* was presented on a very small stage with a post in the center. The audience, about 300, thoroly enjoyed the comicalities of Topsy, the witty repartee of Marks, and sobbed over the demise of Little Eva, who, in this case, was a blond female weighing around 300 pounds. Eliza crossed the ice in the kitchen, the only available scene, and the bloodhounds were a couple of sickly looking pug dogs, borrowed for the occasion.

New names were also invented, such as Eden Musee, Crystal Musee, Wonderland, etc. Many of the houses were named after the streets on which they were located; namely, 9th and Arch Museum, Vine Street Museum, etc.

In most houses business would fluctuate during certain seasons of the year, according to climatic and other conditions, but the K. & M. Clark Street, during its many years of existence, I don't believe ever closed its doors, and was a gold mine for its owners. I remember in 1894, at this museum, a little incident occurred that is worth relating. Among the acts on the bill was the black-face team, Williamson and Montgomery (Bud Williamson and Dave Montgomery, afterward a partner of Fred Stone). Tony Pastor and Company were playing at the Grand Opera House that week. It was the 5 o'clock or supper show, and the usual small crowd was in the theater at that hour. The first act came down and reported that Tony Pastor was in the audience. Immediately Bud and Dave made a dive for their dressing room and hurriedly dolled up in their very best wardrobe, as well as applying a fresh coat of burnt cork to their faces. As they ascended the stairs to the stage, Bud strongly reminded Dave to be sure to put plenty of pep in the dance and, above all things, to not forget the gag that went so big at the Olympic.

The poor fellows not only performed, they labored, and for 15 minutes, much to the annoyance of Chris Lane, the stage manager, who had visions of his warm supper growing cold, and when they had finally done their bit and returned to the lower regions, the inky perspiration rolling down their necks, the big laugh was on them. Bud simply grinned, and said: "Laugh, you suckers, but somebody's going to set 'em up for this." And I have a faint recollection that somebody did.

THE average museum manager was a good fellow, and never too fine-haired to come back stage and visit with his performers whenever he had the time. Keith & Bachellor, early in the game, started the policy of string shows, as they were termed at their Boston museum, afterward known as continuous shows.

The performance would continue from the time the house opened until the closing time, around 11 at night. At any time during the day or night, should the capacity of the theater be taxed and a line in waiting, an act that had just been on would be repeated shortly after, and sometimes it would be called on two or three times, almost in succession. This process was known as the chaser. The ruralites would flock into the old K. & B. house in Boston, after doing their shopping, flop into the best seats and hold them down until time for a late afternoon train.

Oftentimes they would bring their luncheons along and sit and eat while watching the show. One day, during the lunch hour, a team came out on the stage, spread a lunch cloth on which they placed a goodly supply of eats from a basket and squatting picnic style, proceeded to eat as they delivered their patter. The audience quickly appreciated the humor of the situation and passed up to them such delicacies as home-made pickles, gingerbread, etc.

The string shows materialized into the ever-popular continuous vaudeville of years later. One afternoon, as I was standing in front of Keith's Union Square Theater, in New York, an Irish lady coming out was greeted by one going in: "How is it, Maggie?" asked the one entering. "Foine", answered Maggie, "they have a play in there called continguis perfarmance."

The usual museum orchestra consisted of a lone pianist, and he or she had to be most competent, as the music in most cases consisted of a mere lead-sheet.

Among the pianists that I still pleasantly remember were Mrs. Ned West, at Epstein's, Chicago; Frank Haynes, at the Clark Street, Etta Hyland, at the State Street; Warren Beebe, at Drew's, Cleveland; Copeland, at St. Joseph, Mo.; Bishop, at K. & B., Boston, and Tom N. Kershaw, at Cleveland. Tom succeeded Warren Beebe, and is now in the music business at Charlotte, N. C. Several of the larger museums had orchestras. The Wonderland, Detroit, employed a very fine one, under the direction of Al Green, who, I believe, still directs at the Temple, in Detroit.

THE highest position about the museum, next to the manager and press agent, was the lecturer, usually termed the Professor. It was up to him to manufacture the stories that followed the introductions of the various freaks and convince his hearers that what he told them was the gospel truth. The requirements of the Professor also were that he command a pleasing personality, be a good mixer and, above all things, a cheerful, self-confident—I was about to say liar, but will retract and use the term truth juggler. However, as with lawyers, real-estate agents and various other professionals, there isn't any harm in fibbing a little when it comes as a duty, and one gets paid for it. Some of the lecturers of the good old days were Jules Offner, Harry Walker (formerly a partner of mine); Prof. Langdon, the poetical lecturer; Prof. Hutchings, at Austin & Stones; Prof. Mitchell, Smith Warner, Charley Bell, Doc McKay, Frank Stanley, of Davis', Pittsburgh; E. M. Stanley, of the Vine Street, Cincinnati; Milton P. Lyons, of Bradenburg's, Philadelphia; not forgetting our old friend, George Dexter, of Huber's, New York.

Musical Tabloids, Yesterday and Today

By HY HEATH

INASMUCH as this article is written from personal experience and observation, I shall write in the "first person" and endeavor to go back as far as possible and bring tabloid from its origin up to the present time. My principal object will be to show changes time has wrought in this particular branch of the theatrical profession.

My first recollection of a tabloid show was at the Odeon Theater, located on Main street, near Beal, Memphis. This was in 1905. The Odeon was under the management of Mrs. Frank Downey, and the policy was two bills a week and all you could do a day. In the cast at that time were Mack Ferro, William (Bill) Harris, Allen Fisher, Danny Duncan, a soubret (whose name I do not recall) and myself. There were 12 girls in line, each getting the stupendous sum of $5 a week. Bill Harris was the producer, and therefore the highest salaried performer in the cast. He received $18 a week. Other salaries for principals ranged from $7 to $12 a week. I believe that Mack Ferro did get $15, but then he was a big favorite at the Odeon.

The bills which we presented at that time consisted of "bits" and "nigger acts", mostly the latter. Among the bills which we put on were *Over the River Charlie, Razor Jim, The Book Agent, A Dollar for a Kiss, Jane's Lovers, The Man Who Looks Like Me; Tony, the Tailor; Ma, Look at Him; Who Died First?, Rooms 44 and 45, Pete in the Well, The Three o'Clock Train, The Coming Man, Big-Foot Wallace, Jesse James, Colonial Bullets, Drop It and Run, The Battle of Too Soon, Married in the Dark, Murder at the Toll Gate* and numerous others which have slipped my memory.

E. B. (Dad) Matthews was one of the first to present a tabloid show, having produced his first in 1905. There are few, if any, that go beyond that date. The Matthews-Moore Company consisted of eight people, and there were no booking agents to handle a show of that kind at that time. The company manager simply went to the phone and called the manager of the theater in the town which they wished to play, and either booked the date or failed to do so, all within the three minutes allotted by the telephone company.

"Dad" Matthews in 1914 organized a show in Philadelphia in partnership with Forry L. Brott. The offering was known as Matthews & Brott's *Colonial Maids*. The show consisted of 18 people and was the biggest company of its kind at the time, including a uniformed band of 10 pieces. The cast included the Matthews Family, Dave Rose, Forry L. Brott, Fred J. Palmer, "Boots" Walton, Kathryn Wilber and Jack Everett. The show stayed out until 1915, when it combined with the Cliff Watson Show in Columbus, Ga., and went under canvas under the management of George B. Greenwood. The title was changed to the Chero Cola Show. The cast included "Boots" and Gypsy Walton, Al O. Bartee, Ben Matthews, Babe Matthews, Nela Matthews, "Dad" Matthews, Cliff Watson, Paul Landrum, Don Nichols and "Cracker" Quinn. Another tabloid producer whom I remember as far back as 1906 was Y. C. Alley, who produced a 10-people show at that time.

AMONG the pioneer tabloid shows were such organizations as the Dave Newman Show, Hoey & Mozare's *Cheer Up Girls*, Frank Newman's *Fashion Plates*, the Jewel Golden Company, Bob King's *Southern Maids*, Sam Loeb's *Hip-Hip Hurray Girls*, Billy K. Myers' *Follies Supreme Girls*, H. D. Zarro's *American Girl* Company, Cash & Snyder's Musical Review, Crawford & Humphries' *Bon Ton Review*, the Lord & Vernon Musical Comedy Company, Hap Moore's *Merry Maids* and the Kelly-Schuster Company. Early tabloid producers included Sig Rhinefeld, Ailes and Myers, Bot Schaffer, Hyatt and Lenore, Hill and Edmonds, Allen and Kenner, Wallace and Beach, Jack Amick, J. D. Kilgore, J. C. McGeorge, George (I'll Sw'ar) Gardner, Charles W. Benner, George Gardner and Ruby Darby, Margaret Lilly, York and King, Dave Newman, Fox Riley, Mordock and Watson, Al Shaffer, "Skip" DeLoss, Danny Lund, Ches Davis, Jack Hutchinson, Sr., King and Mason and Harry Feldman.

In the old days the average tabloid company consisted of 10 people, including a straight man, soubret, comedian, character man and a piano leader, with five girls in line. Wardrobe material cost from four to seven cents a yard, and many a tabloid show was launched with three or four sets of such wardrobe. I put out a show in 1914 at a cost of $25. I organized in Atlanta and opened at Gadsden, Ala. All of the people whom I engaged were employed in the various stock houses in Atlanta right up to the time we left, so the complete cost of organizing was the railroad fare to the opening date. In the cast of the company, which was known as Hy Heath's *Garden of Girls*, were Jack Crawford, Bert Humphries, Eddie (Skillet) Martin, Juliet Heath, Paul Landrum and myself. In the chorus were May Granger, Sadie Mae, Eula Martin and Stevie Landrum.

To give you an idea of salaries at that time, I will state that I paid Crawford and Humphries $45 a week joint, and used their chorus wardrobe, having none of my own. Miss Humphries for the last several years has been producing and operating her own company, and Mr. Crawford today is one of our highest paid producers.

Fifteen dollars per week was absolute top for chorus girls. I did pay May Granger and Sadie May $18, but May Granger, at that time, was known as "the best chorus girl in tabloid", and she also worked the trio, while Sadie May also worked the trio and did a "show stopping" buck dance. The show carried 10 people and received a salary of from $225 to $275. The Greenwood Booking Agency handled the show.

Scenery was practically unknown in the old days—as far as the show carrying any was concerned—but then it really wasn't necessary, as the average tabloid bills consisted of "afterpieces" and "bits" which could be presented in any kind of set the theater happened to have. A rule, which was very much in vogue on the tab. shows of yesterday, was the "hold back". The show manager invariably held back half of the performer's first week's salary in order to keep the actor from "jumping". Whether it did or not, he held it back. With all the actor could say against the policy, it was mighty good, sometimes, to have the extra half-week salary coming at the end of the engagement—that is, if he got it.

OUT of the ranks of such shows as the above came artistes who have reached the highest goal of their profession, among them Al Bernard, Joe Penner, James Barton, Rae Samuels, Jay C. Flippin, Moran and Mack, Marilyn Miller, Don Barclay, Roscoe Ails, "Pee Wee" Myers, Billy House, Hap and Flo Farnell, the late Mitty DeVere and many others.

Among the oldtimers whom I can recall at this time were Bert Valle, Guy Johnson, Marx Golden, Kid Long, Limie Stillwell, "Nig" Shope, Clyde Hooper, Pat Patterson, Billy Purl, Al Bush, Charles Gramlich, Ralph Smith, Jack Fuquay, Dan and Walt Deering, Tom Merideth, Harold Gillis, Will Haney, Bill Dougherty, Lasses White, Eddie Snyder, Ollie Debrow, Frank King, George Reno, Jimmie Moon, Jeff Williams, Jimmie Allard, Fred Vice, Lew and Kitt Green, Ogdon Wade, Billy Leicht, Roy Porter, Lake Reynolds, Morris Harding, Pete Pate, Jimmie (Governor) Daniels, Billy Gross, Halton Powell, Dan Russell, Eastwood Harrison, Charlie Worrell, Tom Willard, Doc Dorman, Tom Collins, Benny Reed, Tex Shay, Mabel Shay, Jack Cronin, Lester Richards, Barney Tassel, George Milton, Jack Van, Jimmy Hodges, George (Jiggs) Milton and Johnny Mattise. There are quite a few others whom I do not recall at the moment. Some of the above have passed on to their reward, but most of them are still in harness and have done much to bring tabloid up to its present standard.

The tabloid show today is far superior in every way to those of the past. Tabloid has gone ahead by leaps and bounds. The reason for this is obvious. The house pays a much larger sum for the present-day shows, hence the tabloid producer can afford a much larger outlay on his production. You may get a slight insight into the progress of tabloid when you compare the $18 per week producer of yesterday with the $100 per week producer of today, or the eight-people tab. of the old days with the 40-people tab. of the present time, or the four-cents a yard wardrobe with the set used by Arthur Hauk in his "gold number", or the tab. that formerly used only the house parlor, kitchen and woods set, with the Eviston-Napier Company of today, with its scenic artist, technical director and full stage crew. Then you can compare the "afterpieces" of old with the Broadway successes presented by such present-day tabloid attractions as the Raynor Lehr, Bert Smith or Lewis Mack companies, who pay as high as several hundred dollars a week royalty. Yes, tabloid has progressed and is still progressing.

Among the leading tabloid attractions of today are Coleman's *Honeyboy Bunch*, Lewis (Red) Mack, Rayner Lehr, Bert Smith, the Eviston-Napier Players, A. B. Marcus, Halton Powell, Danny Duncan, Will King, the McCall-Bridge Players, Jimmie Hodges and the Paden Players.

The leading directors of tabloid shows today include such names as Rex Jewell, Albert Taylor, Bill Southerland, Walter Boker, Palmer Hines, Billy Van Allen, Jack C. Van, Jimmie Hodges, Virgil E. Siner, Halton Powell, Leo Stevens and Louis Russell. These men have done much towards the advancement of tabloids.

THERE was a time when the larger attractions in the above category resented being called a "tabloid" show. But that time is past as the better class of tabloid today is on a par with the one-night or road attraction of several years ago, and in many instances is far superior to the present-day burlesque attraction from a standpoint of outlay, as well as talent.

Tabloid at present seems to be marking time. There seems to be a dearth in production. However, as conditions readjust themselves, so will conditions in the tabloid field again show signs of renewed vigor. One thing is certain, tabloid will never go back to yesterday; in fact, it must go forward if it would survive.

In closing I would like to mention a present-day evil which, in my opinion, will eventually work great harm to tabloid in general, if it is not either discontinued or modified. That is the midnight show or "ramble". The midnight "ramble" is the policy of quite a few of the tabloid theaters, and aside from working a hardship on the shows is, in some cases, proving detrimental to the theaters which present them. It is the custom of some of the house managers to ask the show to put on "cack" at these performances, some even going so far as to demand downright "smut", and even have been known to pull a cooch dance for a "blow off".

Personally, I do not believe that this kind of a performance is beneficial to either the house or the show, and unless it is modified, I fear that the result is going to be felt where it hurts the most—the box office. But, if the midnight "ramble" is necessary to the life of some theaters, it should at least be kept clean, and not turned into a "honky tonk".

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who recently passed away at a good old age.

In latter years, I am proud to say, I was called to the 9th and Arch, in Philadelphia, in 1905, to succeed Milton P. Lyons, who was retiring from that position on account of ill-health, and I occupied the position from December of that year until the spring of 1912, when the famous old museum closed its doors and its final season ended. I had had several years' experience as side-show lecturer with Barnum & Bailey, as well as with Ringling Bros.' Shows, so I did not take up the position a novice. C. A. Bradenburg, proprietor, died during the first month I was there. Thos. F. Hopkins, the manager, and Norman Jefferies, press agent, continued to carry on the Bradenburg policy until the finish. The old building is still standing and has been the home of the Emmett Welch Minstrels, the only permanent minstrel organization in the world. Beginning with the season of 1910, the five and ten-cent movies were cutting in, and it became inevitable that the end must soon come.

THE spring of 1912 brought with it the finish of the last of the old museums. Shortly before or after the closing of the 9th and Arch, Huber's, in New York, and Austin & Stone's, in Boston, followed suit.

In late years several attempts have been made to revive this popular amusement, but without notable success, with the exception of Huber's Museum, on 42d street, New York, which is now in about its third year under the management of Homer Sibley, and packing them in.

A museum was opened several years ago under the management of Norman Jefferies, with Edward Hopkins (brother of Thos. F.) as house manager, in the old Hotel Bingham property, Market and 11th streets, Philadelphia. A two-bit admission fee was charged, and it did immense business for about two seasons, when it was compelled to vacate, as the building was to be torn down and the new Earle Theater erected on the site. Also, at the present time, there is a museum in Harlem, New York City; one on Clark street, Chicago, under the management of our old-time friend, Charley Bell, and one on Main street, Los Angeles, Calif., that Doc McKay sponsors.

Coney Island would be dull indeed without its several museums, principal of which are Dreamland Circus Side Show, Namy Salih, manager; Wagner Bros.' Circus Side Show, Huber's, Lew Rosen's Museum, and others.

During the latter days of the 9th and Arch Street Museum, when business was gradually falling off, it became evident to the management that something must be done to stimulate business. So the matter was left in the hands of that master press agent, Norman Jefferies, to think up something new and sensational that would bring in the shekels. The result was one of the cleverest press-agent stunts ever inflicted on an unsuspecting public. None other than the Jersey Devil.

ONE frosty morning in mid-winter, the Philadelphia dailies appeared with a headline article to the effect that "The Famous Leed's Devil Reappears After an Absence of Fifty Years." The writeup stated that it was seen the night before by a farmer and wife over in the rural district of New Jersey. They had been awakened in the middle of the night by a strange, unearthly sound and, on peering out the window, distinctly saw a strange, weird-looking monster standing erect in the two or three inches of newly fallen snow, a few feet away from the window. It had long hind legs, short fore legs, a tail, horns on its head and short wings, and when they rattled the window it flapped its wings and rapidly flew away, expectorating a stream of fire as it disappeared in the night. Its general appearance resembled that of the devil and must undoubtedly have been the famous Leed's devil which had reappeared after an absence of 50 years. This announcement had its effect, and the following day (Wednesday) all one could read about in the papers was "Jersey Devil". It was seen here, there and everywhere, in back yards, on roofs, in alleys, and at several locations miles apart, at one and the same time. Thursday, and more excitement; columns in the dailies. The "Jersey Devil" everywhere. Friday arrived, and the situation became more serious. Philadelphians were afraid to leave their homes at night. The name "Jersey Devil," on the lips of everybody. What would be the outcome? When Saturday arrived, the excitement had become so intense that Mr. Hopkins, the museum manager, tried to induce Jefferies to call it off, but Jeff said no; it has gone thus far and the curtain will now rise on the last act. And—it did. That afternoon, said Devil was captured in the vicinity of Fairmount Park and placed on exhibition the following Monday at the museum, where for two weeks it attracted the largest crowds ever seen at that popular resort.

It perhaps would not be considered good showmanship to go into further details, so I am going to leave it to the imagination of my readers as to just what it was that created such a furore. Should you at any time visit Philadelphia, ask Norman Jefferies, or, if in Los Angeles, ask Thos. F. Hopkins, who is now the genial manager of the Hollywood Athletic Club.

A Resume of Roller Skating and Skaters

By E. M. MOOAR

IT is recorded that the first attempt to demonstrate the art of skating on rollers was made in 1760 by a man amed Joseph Merlin, a Belgian. He ave exhibitions over a smooth floor, laying the fiddle at the same time. His fforts at that time, however, did not ppeal to popular fancy. In 1849 the amous ballet "Les Plaisirs de l'Hiver" ook London by storm and the fashion of kating on wheels was taken up. In 863 J. L. Plempton, of Boston, invented nd patented a roller skate, and this apears to be the first appearance in this ountry. Whether his invention created ny craze at that time I am unable to ay. During the '80s rinks sprang up in very town and hamlet of any size in his country.

The writer learned the art in 1881. At hat period the ball-bearing skate was nknown. Rink skates had wooden footlates and the rollers were of boxwood, tted with a metal bushing revolving n an axle placed in a carrier, which perated on a rubber cushion, much the ame as the present skate. M. C. Henley, f Richmond, Ind., invented the Henley kate in 1879, and put it on the market n 1880. He saw that skating on rollers hen in use was difficult, especially on he turns, so he conceived the idea of n adjustable tension for the rubber hich enabled skaters to become more xpert. His skate was soon followed by he Winslow and their famous "Vineard" skate were prizes to be owned. Notwithstanding the crudeness of the arlier skates, we were able to execute he different figures known to expert katers of today, but, of course, not so uickly. Speed skating was very little nown in those days, and fancy skating ontests were numerous and most every tate had a champion.

AN exhibition skater, A. F. Smith, of Chicago, invented the now famous ball-bearing skate. Since the advent f the present-day skates, roller skating as been one of the greatest of exercises. t gives to every muscle of the body ore or less activity. There is no extraordinary strain upon any one part to trengthen it, but to every portion, trengthening the whole body. There is o exercise so healthgiving and the benfits therefrom cannot be overvalued. ltho you can skate 20 miles and enjoy very inch of the way, you are not fatigued. However, if you were compelled to walk or run a mile, it would be an effort and you would probably strain some parts of the human frame. The fact that roller speed skaters have been known to compete in races from one to 10 miles or more in succession with no ill results is proof of the above statement. For instance, look at the remarkable feat accomplished by Jesse Carey, of Reading, Pa., at Paris, France, in 1910, where he was hailed as the greatest endurance skater in the world. He skated 24 hours without leaving the track, covering 280 miles, and was at that time about 38 years of age. He also won all European championships for one to 50 miles. Carey is still skating and able to take many younger skaters the speed route.

Harley Davidson, the marvelous all-around athlete, is another great example of the health-giving exercise, who is still going strong.

MY object in giving this data is to try and impress upon rink operators the importance of giving every attention to beginners and also those further developed in the art. We see very few exhibition or fancy skaters on the rinks these days. Most of our expert skaters have gone into vaudeville, and this does not give them space to do themselves justice. Rink operators are largely to blame for this. The theater pays better and it means less time spent at the work.

It is said there are more than 5,000 figures that can be skated on rollers and yet there is no man living today who can skate 100 of them. Very few of the present-day artists could give a first-class rink exhibition, due to the fact that nearly all are doing practically the same thing, putting on "flying acts" as they are termed. During the days when acts were rink features the performers tried to outdo each other in originality of stunts and acts ran from 18 to 20 minutes. Let us take a look at the past performances of some of these acts. A. P. Demers, of Boston, was holder of the roller figure skating championship, as he defeated skaters of different countries and held the honor from 1884 to 1896, and from then on until defeated, some time in 1909 or 1910, by Earl Reynolds, at Madison Square Garden, New York. Demers' feature was skating on top of a rickety table.

Al Waltz and Harry Simmonds were both experts on stilts, executing many difficult figures with ease and grace. Waltz's imitation of a drunk on stilts was hairraising besides being a dangerous proposition. Simmonds' "dude" act was a clever piece of work and his stilt stunts were wonderful. Kid Beeson, of Muncie, Ind., gave a clever performance notwithstanding he was decidedly bowlegged. Frank Ives, one time billiard champion, was always in demand and had many novel stunts.

THE Stirk Family, a troupe of bicycle riders, also featured roller skating in their circus act, and made a wonderful display of novelty skating on the circus stage. "Petoskey," a Michigan Indian, was not only a great figure skater, but was also very fast and would race all comers. Lew Winegar, of Grand Rapids, Mich., was one of the few comedy skaters in the '80s, and always a drawing card. The Davenport Brothers, one of whom was Fred Nalt, now manager of Danceland, Cincinnati, did many novel carrying stunts.

During the revival of roller skating in 1906, many wonderful acts developed in addition to the few that survived the 1880 craze. Among them, undoubtedly the feature man performer, was Eddie Rexo. He developed two novelties which were never attempted by any other skaters. His heel and toe split going thru a tunnel 13 inches from the floor was a wonderful feat. He is the only living skater who could skate on his hands. His wife also was a dainty skater of pleasing personality. They toured Europe in 1909-'10 and had the honor of appearing before Queen Alexandra and Princess Victoria at the London Hippodrome, where they appeared for an entire month.

Earl Reynolds performed the difficult stunt of writing a person's name on a card while doing a double toe spin. Reynolds and Donegan were the first to introduce the modern dance steps on roller skates. Miss Donegan was the first woman exhibition skater to appear on the Chicago Coliseum floor. Mr. Reynolds staged the big skating act for Annie Held, his partner then being Bertha Doud Mack, a very handsome woman, known as "The Original Skating Girl," and who appeared later on many rinks. Miss Held took part in the above feature wearing a pair of gold-plated skates.

WILLIAM LA SALLE, of Richmond, Va., staged one of the most dangerous finishes to his skating act. He would roll down an incline made of 12-inch planks from the highest point in a rink, leap seven chairs and two men, turn a handspring over a third man and finish with a double toe spin. La Salle won the gold medal given for the longest spin at Madison Gardens Rink, Chicago, in 1908.

John Davidson, brother of Harley, featured high jumping and held the record, jumping from a standstill 3 feet, 10 inches. Fielding and Carlos featured modern dance steps on rollers and were very high-class artists, touring one season with Harry Lauder.

Probably one of the cleverest numbers was Tyler and Burton's "The Professor and Matinee Girl," which was introduced with a flirtation on the rink and coming into a beautiful waltz.

Jessie Darling was in a class by herself and much in demand by all rinks. She also toured Europe and scored. Jack Fotch had a Dutch comedy act that never failed to go over big and was one of the very few comedy acts. Baby Margaret Chapman and Baby Lilian Franks could execute the most difficult stunts, in many cases superior to older artists. Baby Lilian and her father, Charles Franks, were also one of the feature American acts at European rinks in 1909-'10. Gracie Ayers, of Chicago, performed on six-inch wheels, the skates weighing 12 pounds. She was noted also for her ability to balance and accomplished a one-toe ride the length of rink, carrying a glass of water on her head.

ADELAIDE DE VORAK, of Cleveland, was perhaps the most versatile of the women skaters aside from being one of the most popular. She was for many years a marvelous speed skater and defeated numerous men all over the country. One of her stunts was imitating various skaters. Also, she was one of the few women artistes who accomplished the lighted candle trick.

McLallen and Carson, now known as McLallen and Sarah, introduced a doll act, the latter making up as a doll. For this McLallen had a beautiful case lined with satin, from which he produced the doll, with it executing many difficult skating tricks. He also did a clever pedestal clog. The Great Monahan and his barrel-rolling stunt and mechanical doll was a big feature.

Frank and Lillian Vernon did a clever presentation of a genuine skating act and were always in demand. Roy Harrah and his triangle skates proved a great novelty act. Hector DeSilva, an Australian skater, would skate backwards on one foot thru a row of lighted candles, also could skate thru them forward, blindfolded. There were many others, all clever skaters.

A Mid-Winter Season for the Park

By HAROLD S. KAHM

THE invariable success of the annual Winter Sports Carnival at Duluth contains the germ of a valuable idea for amusement park operators. The Winter Sports Carnival is an outstanding and undeniable demonstration of the constantly increasing public interest in outdoor winter attractions. People from all over the Northwest flock to Duluth each year to take part in or witness this mid-winter festival.

Skiing tournaments, hockey meets, ice-boat races, tobogganning and skating are the leading sports at the carnival. Bands, costume parades, snow battles and similar stunts are the order of the day, and serve to intensify the carefree spirit of fun which is always outstanding at this annual Duluth affair.

The interest of the public in this type of event is not limited to this particular occasion by far. All winter long winter sports are being successfully exploited in city parks thruout the country.

It has been well demonstrated that there is nothing a community or public city park may do in the way of attractings crowds that an amusement park, properly managed, cannot do better. If there is a chance for the amusement park to cash in on the constantly increasing popularity of winter sports, it is almost the duty of every wideawake park man to investigate the matter thoroly.

LET us become visionary for a moment: here is an amusement park that has just closed its summer season; it had opened on Decoration Day and ended its run on Labor Day. About three months pass after the closing of the park. Suddenly a tremendous flood of advertising trumpets to the world the announcement of the grand opening of the park's great Winter Carnival Season, which will last from about December to February, inclusive.

The attractions heralded to the public are dancing, roller skating, ice skating, tobogganing, skiing, enclosed riding devices, shows and concessions. A compelling array, but these represent merely the general daily attractions. For a real opener there is a thoroughly ballyhooed winter bathing girls' revue or contest, a hocky game between two well-known teams, a skiing tournament and a thrilling ice-boat race.

And there you have novelty—something new under the sun—an amusement park with a dazzling program of winter attractions, certain to draw satisfactory crowds, and get plenty of free publicity from local newspapers.

But leave it to Mr. Parkman to go the regular winter sports one better! Consider a toboggan slide, with a simple moving-stair arrangement, so that people can enjoy all the fun without any of the fatiguing work ordinarily entailed in the practice of this pastime. A huge ice-boat, seating 25 or 30 passengers, and operated by airplane motors and propellers, taking people out on the frozen lake for 10-minute rides. Novelty!

MOST parks are fortunately situated on bodies of water that are frozen for at least three months of the winter, making possible the iceboating and skating, altho for the latter any piece of ground can be readily flooded and made to serve the same purpose.

Small ice boats are inexpensively constructed, and can be rented profitably by the hour. This is also true of toboggans. It is ordinarily impossible for the public to rent either of these devices in city parks, so that an amusement park would have this factor as an additional advertising feature.

Water slides, such as are used in summer in connection with the park's bathing beach, can easily be transformed into iced slides for both children and grown-ups. An attendant could furnish patrons with small pads to prevent direct contact between the patron's clothing and the damp ice. A charge of five cents for two or three rides would pay the cost of the attendant and make a profit for the park.

AN amusement park, operating just during the three or four months of the summer season, finds it necessary to apportion yearly interest on investment, yearly depreciation and taxes over this limited period. The addition of a three-month winter season would materially decrease the summer overhead by assuming its share of this yearly expense. In a park with a $300,000 valuation these above-mentioned items are far from negligible.

A park operating during the winter season would have the advantage of a plentiful supply of legitimate concessionaires. That is a matter hardly requiring explanation. In fact, there is no doubt that many parks could secure enough revenue from this source to pay the entire operating expense of the park, and possibly make a profit in addition.

The problem of enclosing and heating rides, shows and concessions, and preparing the park in general for winter use, is not as difficult or complicated as it might seem at first.

ONE practical way of getting at the proposition is simply to enclose all attractions along the midway not already enclosed, and extend a roof across the midway, with these buildings acting as the supports. This roof could be made in sections and removed during the summer if desired.

Or, if the midway is too wide for this purpose, or the attractions lined up on one side only, it would be a simple matter to extend the roof of each building outward for say 20 feet, and build a wall at the end of this roof, running parallel with the buildings, thus creating a sort of large, enclosed passageway for patrons. This wall, also, could be constructed in sections and removed during the summer.

In considering the construction costs of the enclosures mentioned, it is well to remember that the purpose of these structures is simply to afford a reasonably warm shelter for patrons desirous of the midway offerings, and this can be accomplished without elaborate construction work. A suitable building could be simply a wooden framework, boarded up on the outside with cheap lumber, and sheeted on the inside with insulite, sheetrock or similar substance, and heated with one or two railroad-type stoves.

The dancing and roller-skating rink pavilions need only to be sheeted on the inside and the stoves added. As to the appearance of the structures above outlined, a couple of coats of paint on the outside and the work of a scenic artist inside would take care of all worries on that score.

The Comedy-Drama of Stage Hypnotism

By C. A. George Newmann

I CAN think of no better way to introduce my subject than by quoting some clever lines that appeared in the 1890 Christmas issue of the British publication *Truth*. After disposing of various dead and dying "isms" in characteristic vein the clever versifier concludes with the following notable lines:

But one "ism" still prevailing, shows no signs
of yet as failing;
Nay it daily serves excitement new to yield;
And midst persons of all classes, from the
monarch to the masses,
It is Hypnotism now that leads the field!
Books and pamphlets polyglotic launch new
theories Hypnotic,
And doctors fresh phenomena declare.
Whilst dining or when dancing there's no
gossip so entrancing
As that inspired by La Salpetriere.
And so many are inquiring, with an industry
untiring,
Into secrets which at present mystify,
That whate'er the future history of this
strange hypnotic mystery,
It isn't fated yet to pass and die.
No, Hypnotical Experiment will induce much
further merriment
Before it is its fate to pass and die.

The passing of time has proved the truth of the above lines, for to this day a convincing and artistically presented hypnotic performance attracts more serious attention, creates more actual excitement and affords more genuine entertainment than any other form of amusement with which I am familiar. The popularity of comedy hypnotism has been demonstrated in metropolitan centers of the first class by such forceful personalities as Pauline, who has repeatedly played the major vaudeville circuits with huge success. But while a great showman may offer a snappy 30-minute act that will click with sophisticated vaudeville audiences, it would be difficult to hold the attention of the same audience in a two-hour entertainment of this type. And the reason is obvious. It would be next to impossible to convince such an audience that the subjects were not plants or paid members of the company. The impossibility of convincing the majority in attendance of the genuineness of the work would naturally militate against the financial success of the two-hour hypnotic show in the larger centers of population, regardless of the undoubted merit and quality of the attraction.

IN CITIES of 75,000 or less the capable hypnotist is certain to have many subjects on his stage that are known to nearly everyone in the audience, which in itself creates an atmosphere of deep interest in the proceedings, together with the conviction that the demonstrations offered are genuine. These desirable factors naturally result in large audiences at all succeeding performances. These conditions are possible only where the subjects are nearly all known to the spectators, for which reason the hypnotic entertainment has always been most popular and successful in the smaller cities.

Continued public interest in the work is in a measure due to the large output of books on applied psychology and suggestion, which have given the crowd a clearer and more scientific understanding of the subject. The fact that suggestion as used in hypnotism is accepted as a scientific fact by leading psychologists, scientists and professional men has greatly stimulated the interest of the intelligentsia everywhere. This results in generous patronage by the better classes if the entertainment is presented by a man of some personality and ability. This is a valuable asset in establishing a profitable run for as a rule the rank and file readily fall into line when the community leaders are openly interested and enthusiastic.

This general understanding of suggestion is also responsible for the passing of that inferior, bombastic pretender of yesteryear, who, with the aid of a few badly trained "horses", essayed to entertain with the coarsest kind of hokum and to mystify with even more ridiculous claims to the "hypnotic eye", the "magnetic hand" and what not. A few specimens of this caliber are still with us, but such negligible success as they attain is usually among the yokels of the hinterland, who as yet are not posted on suggestion. However, our steadily increasing knowledge of this subject makes it certain that it will be but a comparatively short time until even the boobery can no longer be imposed on by this species of hypnotic tripe. May a benign Providence speed that happy day.

True, we do not see as many exponents of hypnotism now as we did in the '90s, a condition that is largely due to present road and booking conditions, which, as is well known, are a serious handicap to all forms of spoken entertainment. I have been continuously in the mental field since 1896, and it seems to me that general interest in hypnotism is just as keen today as it was when the first itinerant mesmerist entertained the crossroads audience, and in more recent times when such noted performers as McEwen, Prescelle, Tyndall and others developed stage hypnotism into first-rate theatrical fare, to be seen in the leading theaters of better-class communities.

THE hypnotist who would succeed must be abreast of the times. He must understand the subject so well that he can intelligently discuss it in an authoritative manner with the Brahmans of applied psychology and, if called upon, before a class of psychology students in the college classroom. If he is unable to do this on occasion he cannot hope to attain any prestige with the intellectuals of any community—cannot expect to be accepted as a master of his art by any except the most stupid and undiscerning.

A man of engaging personality with a thoro knowledge of practical psychology, plus lucidity of speech in explaining hypnotism in a logical manner that squares with scientific facts, and the ability to demonstrate the phenomena of suggestion in a clean-cut, professional manner, can step before the most critical audience, quickly captivate its attention, hold it for two hours and leave it asking for more. This stimulates the attendance on succeeding nights and assures a warm welcome for return engagements.

He must also be versatile. Versatility is the mark of greatness and the true criterion of an artist's ability. His repertoire must be so varied and extensive that he can play the same towns season upon season and be able to offer a totally different, highly diverting and genuinely fascinating program each and every night. Repetition must be taboo. He should make it a point to augment the usual comedy feats with highly dramatic and scientific feats of a sensational nature and to blend so skillfully the various elements of comedy, drama and sensation as to create a hearty enthusiasm from the presumably naive occupants of the topmost gallery to the more sophisticated and discriminating patrons in the orchestra circle. So long as hypnotists of this type are to be found, just so long will there be a profitable field for the old, yet ever new and perennially popular, hypnotic performance.

WHAT effect societies of amateur magicians and other types of mentalism may have on the public hypnotist depends entirely upon circumstances. I am happy to say that so far as I have been able to observe the magician, be he amateur or professional, is, by and large, an aid to the professional hypnotist. There may be, and doubtless are, isolated examples where this is not true, but these are so few in number that they need not be considered here. For a hypnotist to follow a great showman like Alexander is to find the field well nurtured and prepared for hypnotism. On the other hand, to follow a crystal gazer of the "burn 'em up" variety is an undoubted hardship. A cleanly presented, no graft, crystal gazing act harmonizes well with the high-class hypnotic offering, but if it so happens that a vulgar, tactless, egotistical blowhard is engaged in both lines of work it has been my experience that to follow such a one is a difficult task unless one is well known in the "stricken" community and has an established reputation there. In short, the effect of other types of mystery acts upon the hypnotic show depends more upon the character and ability of the individual performer than upon the nature of the act in which he happens to be specializing. In other words, good mystery acts of any type have a tendency to arouse general interest in hypnotism and vice versa.

In conclusion I may say that in my opinion no class of entertainer has contributed more generously to the general amusement and amazement of the show-going public, nor has anyone given a more liberal measure of clean, wholesome fun, interspersed with educational propaganda, than the stage hypnotist of the better class. In recent times the high ideals and aims of the great hypnotists of the past have been ably perpetuated by many capable exponents, including my friends and contemporaries, Pauline, R. H. Gilbert, Fayssoux and the late M. H. Norwood.

The Fair as It Is Held in France

By EDWARD J. HAFFEL

IT IS fair day. The narrow, twisting rue which leads to the fairgrounds is crowded with peasants in picturesque garb and townsfolk in holiday best. Street venders are everywhere, their shrill cries adding to the din and excitement. Here a little fellow with a walrus mustache is holding a portion of the crowd spellbound as he puts a half-frozen, flea-bitten cat thru a routine of elementary tricks; there a magician amazes another group with simple feats of sleight-of-hand. Both finish their respective performances. There is a clink of coins tossed into a hat and the spectators move on.

It is fair day. To be exact, the opening day of the grand regional foire at Brest—a gala event, a fete day, if you please, Monsieur! To the stranger it presents a colorful picture, but one, which, if shorn of its comic opera setting, is not unlike that presented by fair day back in Winesburg, O., or any one of the many other American towns which each year stage such events.

One follows the crowd, pausing now and then with the others to view the sights of interest. The throng thickens. It is a merry-go-round, the barrel organ of which grinds out American jazz of five years ago. It is not only the youngsters, but the grownups as well that clamor for seats on the wooden horses. The owner is doing a land-office business. He is all smiles—so is everybody else. It is fair day!

And then one finally comes to the entrance of the fairgrounds, pays his admission of two francs (six cents) and passes thru the wicket.

TO THE American visiting a French fair for the first time, it is apt to be just a bit bewildering, as well as disappointing. Bewildering because it is so different from what one is accustomed to witness back in Winesburg or Four Corners, Tex., and disappointing perhaps for the same reason. It is none the less interesting, however; interesting in that it is different.

One's first impression is, that it isn't a fair at all, but rather something that is called a fair; something which resembles more than anything else, a great, animated copy of *The Saturday Evening Post*—an animated copy of this journal shorn of all fiction and articles.

The French fair, one soon discovers, is primarily an advertising medium for the French merchant and manufacturer. It is in reality a great, glorified market place for the display and merchandising of exhibited products—a place where the spectator may, if he desires, buy anything from a toothpick to an electric refrigerating plant.

Entertainment features as we know them in America are almost unknown. True there are exhibits of a purely instructive nature, but might be classed as ehtertainment, but they are few and far between. One finds his entertainment, such as it is, outside the fairgrounds.

The French fair, to the American, for this reason more than any other, may become a bit wearisome after a while, but not to the Frenchman, for as one French fair man explained it to me: "They have never had these entertainment features of which you speak, so naturally, they do not expect them, nor miss them." Very elementary logic this, but sound.

True there are certain special events staged in connection with the run of the fair, such as a beauty contest, a balloon ascension and the like—events designed to engender and keep alive interest, but when one considers the fact that the average French fair runs from four to six weeks, and all told, there are not more than a half-dozen such events to cover the entire period, the program of entertainment begins to assume decidedly slim proportions from an American point of view.

I ASKED about free acts. The French fair man shook his head negatively. He had heard of them, he said, from performers returned from America, but had only half believed—had put it down to newly acquired American bluff. So it was really true, they did have such free attractions in America? Well, I would find nothing free at a French fair. And I didn't!

At the fair in Brest I did see an attraction (?), which my French fairman friend highly recommended to me as an unusual entertainment feature. It was called the "Village African" and was offered in connection with the fair's Colonial exhibit. It cost me only two francs extra, but after viewing it, I felt that I had never been more beautifully gyped in all my life.

This "Village African", however, serves as an excellent example of just what a Frenchman considers entertainment—a few dark-skinned, white-robed natives from the Sudan, who stalked about in a palm-thatched inclosure, incessantly thumping tom-toms and begging pennies, comprised the extra-added attraction. But no matter how I felt about it, the French spectators enjoyed it; they marveled at it in open-mouthed delight. But then they are easily satisfied.

Just how easily they are satisfied is borne out by the fact that the fair at Brest played to an average of 20,000 people a day during the six weeks of its run, with a large percentage of the spectators falling under the category of repeaters.

This particular foire is typical of the French regional fair of the better class. In size it compares favorably with our own State fairs. It is made up of 155 exhibits housed in 25 or more buildings on the fairgrounds proper, more than 100 of these exhibits falling under the category of merchandising displays and representing local, national and international exhibitors. Of the non-merchandising displays but three might be classed as entertainment, altho "educational" would be the better word. They are the "Village African", to which I have already referred, a Colonial exhibit and another housing the local marine (navy) museum.

Other buildings on the fairgrounds include a bank, a post office and a cafe.

THE exhibition grounds proper cover a considerable area—easily 10 square (American) city blocks. There is no midway such as we understand it, all traffic being routed one way—to the right. The displays are arranged in sections: commerce, industry, etc., the whole forming a giant horseshoe, with the main entrance on the inside center rim.

The entire exhibition, down to the tiniest architectural detail, has been planned with an eye to beauty. As a matter of fact, the fairgrounds resemble a beautifully landscaped garden more than they do a public promenade. There are great shade trees, attractive winding walks, fountains and everywhere flowers. It might be a well-kept private park, and when I say "well kept", I mean just that.

Another admirable feature for which the French fair men must be given full credit is the fashion in which they dress their exhibits. They thoroly understand the meaning of flash, and very often they go us Americans one better in achieving the desired result, in that they are always artistic. The booths and stands to be seen at a French fair of this order always present the ultimate in decorative art—no two the same, yet all merging into a most artistic whole, a feat calling for considerable ingenuity and the display of no little artistic skill.

Applying System To Tent Showmanship

By HARRY L. DIXSON

SOME years ago a bunch of us were "resting" on that decrepit but famous old "doughnut" that once graced the Revere House lobby in Chicago. It was just at the close of an extremely prosperous tent show summer when most any old rag had come in with the money and naturally our conversation was all "tent". The oldest showman among us voiced a mutual thought when he finally remarked that it beat all how the tents could do such a good business when there was so much disregard for showmanship.

There were several reasons why tent-show business was particularly good at that time. The lure of the tent itself was still strong. The tent was fast becoming recognized as a legitimate part of theatrical entertainment. The road show was all but extinct and the tent show took its place to appease the hunger of a movie-glutted but dramatically starved public. There were fewer tents in comparison with the everlasting deluge of road shows in other days. And the public was in an apparent spending mood.

Now almost from its inception the tent show has proved a good business proposition and naturally this has gradually attracted a large number of both experienced and inexperienced showmen. It is to be admitted that managing a tent show is a somewhat different proposition from managing an opera house show, but that is no excuse for a disregard of showmanship. We might anticipate that from the inexperienced showman, but many of the older hands at the show game are almost as much at fault.

Perhaps this situation is to be expected, for it is an obvious truth that when any business is booming it is almost certain to suffer from a laxity in the fundamental business principles and it is only when the going becomes rough that we may hopefully look for a change for the better. Perhaps when the tent show actually experiences a general depression there will be developed a distinctive system of showmanship such as those identified with the circus or theater. As the situation now stands, there are about as many systems of showmanship as there are tents. A few of them are exceptionally good, but too many of them are indifferent or actually bad.

THE tent show is nothing more or less than what we call "show business" conducted in a new environment. The temporary shelter has, for a good reason, supplanted the permanent theater, yet the entertainment itself has remained practically unchanged. However, we must not overlook the fact that with this change of environment has come the elimination of the theater manager. The tent manager does not have a local partner at every stand he plays, so he conducts his business in his own sweet way. No doubt an expert showman will fare better than he could with an everchanging and uncertain partnership. But many a tent manager is a loser, especially so if inexperienced, by not having this check to help guide him or hold him down to showmanship principles.

The theater manager was not always an expert or wise showman, but even the worst of them usually demanded that a show should be of a certain caliber, that it be properly billed and that the whole transaction be conducted by the system of the most successful shows. The theater manager was thus a sort of mentor who did much, if even in an indirect way, to help promote a system of good showmanship.

Whether due to too much freedom in management or to the overprosperity of the business, it is unquestionably true that with the tents has come a decided change in the running of a show. Under the circumstances, many an experienced manager has cut down on his advertising, dispensed with an agent, given his show a short billing, etc., without any apparent loss. Perhaps no great harm is apparent when things are booming, but when keen competition arrives, or business gets bad—and both can happen—he is handicapped in that he has not fortified himself and he is also unprepared to successfully cope with the new situation. "Work just as hard when business is good as when it is bad," is a mighty safe rule to follow.

A tent manager must fully recognize this fact—he is running a dramatic show in a tent. That being the case, he will do well to adhere strictly to well-established circus principles in running his tent and to sedulously follow the proven basic show principles of the old days in conducting his dramatic show. He may scoff at these old ideas and principles, but, other things being equal, I believe that by following them he will find greater prosperity and will have less cause for worry in the face of competition or slack business. It has ever been the showman's weakness to disown a personal responsibility for failure. He is eager to ascribe his sins of omission or commission to the other fellow—usually the poor unsuspecting public. Failure is often something for which he is not entirely at fault, but too often he is to blame in that he has disregarded good showmanship. When competition gets too strong, or business slackens, that should be a warning to improve his showmanship, if an improvement in future business is to be expected.

NOW let us go into a few details. First take the tent. We grant it is quite an attraction in itself. But a good appearance will increase its appearance, therefore ditch all surplus junk and have a spick-and-span lot—a good front is a most valuable asset to any business. Money invested in fresh paint, whenever needed, is well spent. Unless you have good reasons for not doing so, have your name emblazoned on the outfit in bigger letters than those usually given free by the tent maker. A good flash out front will meet the chief competitor, the movie theater, at least half way. Cut out the "wide-open-door" policy. No circus or theater ever uses it for good and sufficient reasons. Put men in charge of the front who have the appearance to inspire confidence in the show—a bad impression is hard to overcome. A good stage, properly equipped, is necessary, of course, but a center pole right in front of it is not, and it certainly detracts from the performance.

It took the tent many years to outlive the general antagonism of theatrical people and many tent managers are still chafing under this old antagonism. Thus we have the everlasting endeavor to change the interior of the tent into that of the theater. That helps to kill the lure of the tent which is held such a valuable asset of the tent show. Surely the lure of the interior of the tent is just as valuable as that of the exterior.

This attempted change is most pronounced in the seating arrangement. The early tent was a simple adaption of the circus tent for dramatic purposes. The blues were retained, the ring space filled with seats and a make-shift stage placed at one end. Gradually the blues have been disappearing and many tents are now seated flat. Increased seating capacity, safety and a saving of labor has resulted, but the performance itself has been a loser. People go to a show to see and hear, and anything that interferes with sight certainly detracts from the entertainment. That can be noted in the craning of necks, the railbirds perched on the backs of seats in the last rows and the rising of an entire audience when an actor falls to the stage. As theater building has improved, the flat-seating arrangement has disappeared. The circus has never discarded elevated seats, but has improved them. Yet the dramatic tent has blindly disregarded the highly important principle that an unobstructed vision is an absolute essential to an effective performance. It will involve extra expense and labor to use the improved elevated circus seats, but the tent manager who adopts them will win a just reward.

MUCH stress has been placed on a water-proof tent, which is perfectly proper, but the public has grown wise to the fact that hearing is almost impossible in a downpour. Amplifiers are in general use for all large auditoriums or gatherings, so why not employ them in a tent? The delusion that a tent is a cool place on a hot night can be made a reality by a few well-placed electric fans. Most Northern tents close just at the time when business is always best for picture and dramatic shows. Why not get some of that easy money by installing heat and preparing the tent to withstand the chilliness of early fall nights? These improvements would make the tent more like a theater, yet would not tend to kill the drawing power of the tent itself. And finally, do not let the crowd scatter like a flock of sheep when the show is over. That helps to kill the effect of a "big crowd". Make it leave by the main entrance and thus follow a good circus and theater rule.

Now as to the dramatic side of the tent show. It has long been famous for the generally good business enjoyed and its clean quality of entertainment. The good business has been due, in many cases, to an almost unhampered opportunity and the cleanliness to an immediate adverse response to anything questionable. We can not say that high-mindedness is any more a virtue among tent managers than among New York producers, but the fact that no permanent benefit is derived from catering to wantonness has been immediately manifest in the tent game, while the delay of that manifestation in big show business has induced a demand for other worlds to conquer rather than the demand for a cleaning up process at home.

After all, the play is the thing when it comes to a dramatic performance, and the tent managers are to be commended on the care with which their repertoires are selected. In this respect the tent show has taken a great step in advance of the old repertoire days. The vogue for late New York releases is also to be commended, but extreme care must be made in their selection, for it is the play itself and not its New York prestige that really puts it over. Another thing as long as the use of specialties between acts prevails, care must be employed to have the specialties of much the same tone as the play. A dignified play and a low comedy specialty never did go well together.

IT IS rather surprising that a manager with a splendid repertoire of plays, a capable company and a good outfit will be careless in advertising the fact, yet that is just what happens in too many instances. He will "sneak into town", as we say, when he might have been properly billed for weeks. Space for show billing is very scarce these days, but he can make newspaper advertising and small printed matter supply the lack. And when so much depends on these it is all important that both be well prepared and presented. For instance, the old repertoire idea, "ladies free on Monday night", still prevails, yet how few free tickets are ever distributed. A mere announcement will not do the trick, for actual possession is better than a mere promise. The free ticket means an extra piece of advertising matter and the fact that it is held on to makes it extremely valuable.

As a final suggestion, let the tent-show manager awaken to the facts that everyone owes something to the business to which he belongs and that no man can live by himself alone. It is the recognition of the application of these two facts that has made co-operation the watchword of the times. Isolated by the confines of his territory, it is hard for the tent manager to realize this, but unless he does, and acts accordingly, his days are surely numbered. His most arrogant opposition thrives on co-operation and he can never successfully fight this opposition single-handed and alone.

Community Interchange of Little Theater Plays

By Peter Ames Vincent

THE blanket assertion in favor of little theater tournaments and community interchange of little theater plays is that they are good for everybody concerned, that they show what the other fellow is doing and how he does it; you see then by comparison where you were good and you go on then from that point, avoiding the other fellow's errors and capturing his achievements.

In a recent magazine article covering this matter, the list of "achievements" recorded in a recent tournament were of rather unimportant tricks and simplification of scene. Now in the course of any one season of work upon six plays produced in our theater, I have learned from my own job expressing plays upon the planes of acting, of lighting and of scene, more things than I could possibly remember if I had time to sit down and try to make a list. There are doubtless many more things that I am quite unaware of at all and it has again and again seemed to me to be of the greatest value and sweetness that I should have to work out my own problems for myself.

This working out of my own problems has been my modest contribution to a living theater, and I am prepared and, indeed, prefer to go on so facing the problems without constant or periodic glancings over my shoulder to see what the other fellow is doing or how he does it, and so provide possibly a short cut to my own problem merely to get it solved.

IF YOU are putting on plays you do them as well as you know how and as closely to whatever accepted form may seem expedient to you. If you are working in the theater medium you may incidentally do this too, but you do something more, you escape from the form of your job into the spirit of it, and once you escape into the spirit of it you resent special attention being called to the form and you refuse to be limited to your form even if you are conscious of having created a form, for you know that the form is in a sense accidental and apart from the spirit of the thing, even when it has in another sense an inevitable quality.

And if you feel this way about your work, of what deep value to you is the close observation and notation of others? Value, I mean, in the sense that it has a personal meaning when incorporated into your work. All honest, creative work must be intensely personal and the more personal it is the less can it be resolved into this and that form. It also lacks, utterly, self-consciousness. It is so personal that it has an arrogant quality of impersonality.

Here and there in a group of more than a thousand little theaters this feeling must be alive. It should be protected in the sense that it should be left free to struggle with itself. Tournaments and interchange of little theater plays will not help it. Such efforts point to but one definite goal—standardization.

Of course, in the loneliness that goes hand in hand at times with barrenness and sterility, the group instinct is a warming and comforting and stimulating thing, but there are those who are more interested in the spirit of their own work than in the form of others.

GORDON CRAIG, in a letter to me, has said: "Go on and do lots of productions, for it is the practice one needs." I find a peculiar value in this advice which comes from the greatest genius that the theater of tomorrow will find in the theater of today. "Practice!" "It is the practice one needs." Not encouragement, but simply work—and the definition of the word practice given by Webster is "actual performance or application of knowledge" and "knowledge" is "familiarity from actual experience"—which makes a neat enough circle to present as a close to this expression of my thought.

No word of mine will stem the tide of tournaments and the exchange of little theater plays—and if I could stem the tide I wouldn't, for I think the tide is natural and good, but I would ask that when here and there some group develops that feels a need to hold to its individual ideals rather than to co-operate in the efforts and ideals of others that such a group be allowed to stand aside and resolve itself, according to its individual orientation to this craft we call the theater; that it be given the commendable encouragement of being let alone.

The American Stage Actor's Training

By Harold E. Clurman

TO discuss the "training" of the American actor, it is first necessary to define the term. The usual explanation consists chiefly of (a) training of the voice, (b) training of the body, to which end such exercises as ballet dancing and fencing are recommended, and (c) perhaps most important of all, work in a stock company.

If a cultivated voice and a supple body are both highly desirable to the stage aspirant, their presence does not bespeak the actor. Giovanni Grasso, today almost completely voiceless, and Rudolf Schildkraut, who perhaps never had a conspicuously good vocal or physical equipment, are both actors of the first rank. To say that the primary training for acting should be that of voice and body is as justifiable and illuminating as to advise lessons in reading and writing for the prospective literary man. The ability to read and write is not the peculiar mark of the author; still less is the ability to speak agreeably and to move gracefully the distinguishing attribute of the actor. Essentially there is no more connection between body and voice on the one hand and acting ability on the other than there is between a rich vocabulary and the poetic gift. Body and voice training are necessary to the actor; they are not specifically actor's training.

DOES stock experience, so universally vaunted, provide this? However one may answer, it is an indubitable fact that stock does constitute the American actor's chief avenue of training. The duties of stock, with its part-a-week regimen, form a routine that unquestionably makes for facility and self-confidence. In stock the tyro overcomes his first selfconsciousness and awkwardness. He acquires the capacity for facing and sensing an audience, which lends him that external poise so indispensable in the making of his career. Here the beginner picks up all the odds-and-ends of the trade, all the paraphernalia of effectiveness that stamp the "experienced" actor. He will observe the ways and means of simulating age, achieving command, indicating emotion. Stock is the journalism of the stage. It teaches the new actor the glib grammar of the boards, including such matters as the correct timing of a "cross", the trick of "getting a laugh" and "holding" it, the best devices for "pointing" a detail. None of this is to be despised. For while the habit of doing so many hastily considered and insufficiently rehearsed parts, will, if protracted over too long a period, almost inevitably produce the "ham", it frequently builds a useful framework which the reflective actor of keen temperament may learn to inform with life. But in neither case can it be regarded as genuine training. Training implies conscious preparation preceding actual practice, and stock merely furnishes an opportunity for such practice, with results that may prove as deleterious as they are beneficial.

IF the training of the actor is not essentially physical, neither is it purely mental. The method that emphasized the actor's "understanding", his insight into the general significance of the character he is playing, might be recommended as a study more suitable for the critic. All inquiry into the vocation, the past social life, the psychological state of the character he is to interpret—tho certainly necessary—will only lead up to the point where acting begins. It does not by itself effect that mysterious transfer from the conception to the living, breathing reality of the character in his actual deed.

Here is the heart of the matter. To synchronize one's own sensibility, thought, emotion, with those of the character to be presented so that they become one, is the central problem of acting. Any training that does not face it fails as actor's training; any method that does not offer a solution must suffer the blame of superficiality. But precisely this process, it is maintained, cannot be controlled by any systematic approach. Yet a notable actor, a great theater, have thought and taught otherwise. For almost two decades now the actors of the Moscow Art Theater and its studios have been trained in what is familiarly known as the Stanislavsky system. It is in fact that organization's chief permanent contribution to the modern theater.

THE Stanislavsky system is a complete technique of acting, an analysis of which would extend far beyond the scope of this article. Its immediate value, however, consists in its revelation of a fundamental actor's training. Since acting involves the identification of the actor with the life of his character, the expert use of the body and voice, mere intellectual knowledge, even the imitation of the outward manifestations of emotion, will hardly suffice. The whole of the actor's being must be called into play. What must primarily be trained in the actor then are his five senses, together with the ability to draw on his own inner experience thru memory.

THE American actor looks upon such ideas with a mingling of skepticism and hostility. Any training to which years of effort might be devoted, he rejects as "a waste of time". He views with suspicion anything that smacks of "theory", of formal study. Thus one writer says: "Beginners at any art differ so widely that it would be presumptuous to lay down any definite rules." This attitude—almost universal among our actors—constitutes a sort of negative training. It substitutes in place a rational method, a body of habits passively acquired in the actor's passage from stage to stage. The American actor belongs to the school of inspiration in the loosest sense of the word.

If the results arrived at in this way were perfectly satisfactory, one might accept this extraordinary situation despite the fact that it obtains in no other art. But the limitations of some of our most gifted players derive precisely from this lack of training, this absence of a guiding technique. Two chief shortcomings betray them: one in the direction of interpretation, the other in that of style. When he portrays stock figures in simple plays, the American actor proves the adequacy of his training, but when he essays the characters of more subtle drama, he either resorts to conventional means or finds himself imprisoned in the orbit of his surface personality. He becomes a one-part actor, for he has no technique for tapping his own natural resources; he does not know how to fashion new forms from the elements of his being. This poverty of matter finds its corollary in an equal monotony of manner. Our actors know only one style: realism, the penny prose variety—semi-vaudevillesque, semi-journalistic melodrama on the lower level—dignified, intelligently observant melodrama on the higher.

ALL this, however, refers only to our actor as a virtuoso, a solo performer. If in this respect his training is incomplete, his wider training as part of the theater as a whole has not even begun. Where does the actor fit in the complex mechanism of the theater? There are almost as many answers as there are actors. Rarely do they hold well-considered, firmly established views bearing on the actor's relation to the play, the director and the scene designer. No definite conceptions guide him, so the actor wrangles senselessly to determine how much he need admit the director's viewpoint, he intimates childishly that the designer's sets and costumes are calculated to ruin his performance, he challenges the author's interpretations, protesting in bewilderment that he cannot feel them. This inner chaos does not foster unity of production.

But the actor, like everyone else in the theater, depends on others. So that finally his training is not so much his problem as that of his leaders. Our actor's deficiencies are the deficiencies of our theater. Not until those who direct our theatrical destinies undertake to inquire into the nature of their art, learn its laws and co-ordinate them as a basis for work, will the American actor outgrow his present status of highly talented amateur.

Notes on a European Theatrical Tour

By ALICE WILDEY

THE greatest lesson American actors can learn from Europe is the use of their voices. In all countries across the Atlantic actors and actresses are trained to speak as carefully as singers are taught to sing. They would no more dream of saying "But anyone can talk" than they would of agreeing that any man or woman on the street can act. And more than any other single quality, it is this superb use of the voice that makes the work of European actors notable. They can write a whole biography of a character by a single small inflection. They can tell an entire story by tone. The best demonstration of that, probably, was the production of *Phedre* by the Comedie Francaise in Paris. The acting was stilted and formal, in keeping with the classic tradition of Racine's period. Gesture and bodily movement, therefore, helped one's understanding very little. But one's interest and emotions were constantly kept alive and moving with the action of the drama by the voices alone.

In fact, a European theater tour has convinced me that capacity to hold interest when not a word of a language is understood is a test which every actor who expects prominence should be able to meet. It was *Maya*, portrayed by Tania Balachova, that settled my opinion regarding this for all time. *Maya*, of course, is a play dealing with a series of episodes in the life of a prostitute. It was suppressed in New York, and has been criticized in the most severe, wholly unmerciful terms in the majority of the theatrical journals in the United States. Yet I talked with approximately 30 different people, some of whom know French and some of whom do not, all of them people of the theater and with a knowledge of the play's history, and all of them, without exception, thought there was no question that it was the best play in Paris, out of many good ones. Tania Balachova took Maya and through movement and voice built an atmosphere around her that was irresistible. This woman of the streets became one of the great creations of dramatic literature. And nothing she may have said could have mattered. A few romantic young men who do not know French even went so far to say that she symbolized all womanhood for them: in this scene had been symbolized loyalty, here unselfishness, etc. All of which goes to prove my point: voice and movement, and especially voice, can accomplish anything.

THE subtleties of acting apart from voice—response, motion, business, facial expression and other terms which overlap equally— also are stressed more in Europe than in America. All of these go into an actor's background: his necessary background. An actor would not dream of trying to get anywhere without it. In the United States, one thinks sometimes, most of the aspirants to histrionic fame just start out, depending entirely on natural ability, and casually gather along the way whatever training happens to come their way.

But if the technique of the European stage is superior to the American, the American, at least, has the better spirit. The co-operation among actors, the totality of effect that only a company working together without thought of individuals can achieve, is admirable by contrast.

Production methods in any country are a matter of individual producers mostly. It is significant to note that both Gordon Craig and Max Reinhardt, outstanding producers of Europe, are now turning their attention to the United States: Craig for George C. Tyler's production of *Macbeth*; Reinhardt to the motion picture field. I had long talks with both of them. Gordon Craig is an idealist, but an idealist of power; I believe his stage designs would do all he thinks of them. He is a disappointed man over the inhospitality of England to his work, and he concludes that America offers him the best opportunity today. So is Max Reinhardt, for that matter—Reinhardt, the business executive to his fingertips, as different a man from Gordon Craig as one could imagine, altho their work bears so many resemblances, and indeed, Reinhardt admits himself much in Gordon Craig's debt.

AMERICAN theater buildings are much to be preferred to those in Europe. All seats in American theaters are good seats; on the other hand, they are comparatively expensive seats. In Europe, hundreds of people pay a few pennies in order to sit behind pillars, on cement or wooden rows, or to stand in a stifling crowd on the topmost gallery, when they must either do this or stay at home. The patience, the eager interest of these people is amazing. One can't help regretting that in the United States this class is entirely outside the life of the theater.

European stages are a never-ending source of wonder and interest. They are more old-fashioned than ours, and they seem extremely complicated, but they get effects that American efficiency could well envy. The lighting system at the Deutches Theater in Berlin, for instance, is probably not excelled anywhere in the world. At Salzburg, and in Berlin also, much is made of the revolving stage. At Bayreuth yards and yards of scenery pass slowly, by way of having us follow Parsifal thru the forest. In Florence, the floor and the seats of an entire theater come up and a circus ring on the bare ground may quickly be constructed.

BUT the real value of a European theater tour is not a matter of detail; it is a realization of the history of the theater, and of drama, as a whole, a certain absorbing of an atmosphere which does not exist in the United States.

For instance, at Fiesole, Italy, just outside of Florence in the direction that Boccaccio went with his friends to escape the plague, are the ruins of a Greek theater that dates back to 4000 B. C. In Orange, in southern France, breathtaking still in its vastness and magnificence, are the remains of the largest and most beautiful Roman theater in existence, built by the descendants of the legions of Julius Caesar. One need only enter these places to become conscious suddenly of the growth of the theater and of drama thru centuries uncounted, from the very beginning even down to today, where, at Orange, the best actors of France come for three days each year to present great plays to the people.

THE people! There is a factor that the American theater could well look to. Not that small circle of the educated, the discriminating, the cultured, above all the leisured, upon which we depend so wholly in the United States. But the working class, the people of the soil and of the machines whose emotions are strong and healthy and whose sense of drama is innate. European theaters in all countries have held them, and one sees in them a great stronghold. At Orange the very peasants, old men and old women many of them, for miles around walked great distances to see productions such as Shakespeare's *Coriolanus!* For three nights they slept on the hillsides and lived on the bread and meat from out their baskets. There could be a book written on all that America could learn from European audiences.

WHEN all the comparisons and differences are done with, however, the compass needle always comes back to indicate one primary fact about the American theater, and that is its balance.

It is prosperous, yet it has not wholly sacrificed its appreciation of significant drama to that of prosperity. It has remained alert to all movements, without taking sides. If it does not venture all the way with some of the European modernists, still it has resisted the settled conservatism of the English theater. If it has no actual greatness about it, it has nevertheless managed to remain vitally interesting and alive. After a theater tour of Europe, I am inclined to say that the American stage of all twentieth century stages is the place to watch most carefully, for when it comes to notable events it is there that "almost anything is rather more than likely to happen."

Talking Motion Pictures Are Here To Stay

By CARL LAEMMLE

President Universal Pictures Corp.

IT IS about time we realized in this industry that the amusement and entertainment of the American people is a definite province of the moving picture business and that it is a permanent one. From the standpoint of an outsider, I can very well appreciate how hectic one might think conditions had become, with this one buying that one, and this company merging with that one, and all of the constant changes which are inherent in the moving picture business and have been ever since it started. And now, with talking pictures on everyone's lips, it is no wonder that even those in the industry itself are asking "What are we coming to?"

That is just what *The Billboard* asked me. I welcome this opportunity to reassure those who have not had as much experience of hectic times in the moving picture business as I have had.

Many people seem to think that talking pictures are overturning the moving picture industry, that they are a serious menace; that there will be no field for the silent drama. These people fail to take into consideration one of the essential characteristics of the moving picture business. Many businesses can be systematized and standardized so that they will run along well oiled and easily calculated channels. That is the worst thing that could possibly happen in the moving picture business. The minute we get things running smoothly, the minute we make pictures after a pattern, the minute our attitude is "Well, this is all right because it always was that way," we are sunk; we are in a rut. This is the last thing the people will stand for, the last thing they should stand for. They expect to be amused; they have every right to be amused. One of the essentials of amusement is novelty. No producer on the stage or on the screen or in vaudeville could get along by giving the people the same thing over and over again or the same kind of thing over and over again.

FOR that reason, I welcome the talking picture. It has caused the industry uncertainty, anxiety and misgiving. But it has also caused more talk about the moving picture among patrons than anything which has happened in the last 10 years. That is the greatest thing the talking picture has done for the industry.

Naturally, those who are talking about it talk about it as a new thing. It isn't a new thing at all. Twenty years ago I pioneered in introducing talking pictures into this country. They caused a sensation then and I am not at all surprised at the sensation they are causing now. The only new thing now about talking pictures is the perfection of the apparatus. It was the mechanical imperfection which defeated them 20 years ago. If the machinery had been as perfect then as it is now, who can tell what success would have been attained? Certainly the country went wild about them.

And I am one who firmly believes that talking pictures have now come to stay. I believe they have a very definite province. They have already given pictures a splendid impetus and have helpfully aroused those who have taken a too-matter-of-fact view of moving picture production. I predict that there will be more startling innovations in production and direction next year than ever before, if for no other reason than the challenge of the "talkies".

But while I thoroly believe in the successful advent of talking pictures, I don't believe that it will cause any such revolution in the picture business as many seem to think. It isn't going to supplant the silent picture in any way. All it can possibly do is to enhance its appeal and effectiveness in its particular direction. Moving pictures as moving pictures are far from the effectiveness which I confidently expect to see them display. Geniuses like Paul Fejos, Paul Leni, Harry Pollard, King Vidor, Ernst Lubitsch and many of the younger men who are coming along have contributions to make to moving pictures which I am sure will be a revelation. They will use talking pictures where talking pictures apply. Certainly they will use them while the public is so avid for them as at the present moment.

BUT the point I wish to make is this. Talking pictures are only an incident to moving pictures, however important that incident may seem at the present moment. It wouldn't surprise me in any way to see television, four-color photography or stereoscopic pictures developed to a point where they would cause as much popular interest and as great an upheaval in the moving picture business as the talking pictures are making at the present moment. Personally, I would welcome the advent of any one of these three. It would be as beneficial, as stimulating, as talking pictures are.

It is a matter of good fortune that Universal finds itself equipped with actors under contract who have had stage experience and who possess stage voices as well as moving picture presence and personality. Reginald Denny in his first talking picture I confidently expect will be a revelation to his great moving picture following. For years before going into pictures Denny was an important figure in the musical comedy and dramatic field. Glenn Tryon, too, spent five useful years on the dramatic stage. Laura La Plante we are delighted to find has a splendid voice and an adaptability to the talking picture technique. Barbara Kent, who is featured with Glenn Tryon in *Lonesome*, has also added immeasurably to her growing popularity by disclosing a delightful voice. Her next chance will come in *The Shakedown*. Mary Nolan was a musical comedy feature long before she went into pictures, and we have just signed John Boles to a five years' contract because of his previous musical comedy experience.

Jean Hersholt and Conrad Veidt have both had worlds of experience on the dramatic stage. Kathryn Crawford, featured in the Western company of *Hit the Deck*, was given a Universal contract because she combined ideally picture personality with a splendid voice. Arthur Lake is another young actor whose scope has been greatly broadened by the advent of talking pictures. His theatrical experience will stand him in good stead in future productions.

But of all the Universal contract players, the one from whom I expect as much as from any actor in the picture business is Joseph Schildkraut. His work in *Show Boat* will be a revelation of his dramatic possibilities and I have just assigned him to the leading role in *The Devil*, the intriguing novel by Alfred Neumann, which will be Paul Leni's next production following his great success in *The Man Who Laughs*. Even our Western star, Hoot Gibson, is to try his fortune in a Western talking picture, the first, I think, which ever has been attempted.

IN THE matter of productions, too, Universal has been up and doing while it laid its permanent plans. One of the first all-talking moving pictures and the first one to be made under the process Universal uses is our *Melody of Love*, which is all ready for release and has had its trial showings in a number of cities thruout the United States. It was written expressly for the new technique and in its first tryouts has far exceeded our own expectations as a first effort along this line.

Interesting talking sequences were introduced into *Lonesome* and scored splendidly at its first showing at the Colony Theater. Talking sequences will also be found in *Give and Take*, with George Sidney and Jean Hersholt; in *The Cohens and Kellys in Atlantic City*, with George Sidney, Vera Gordon, Kate Price and Mack Swain; in three Reginald Denny pictures, in three Laura La Plante pictures and in three Glenn Tryon pictures. Full synchronization has been added to *Uncle Tom's Cabin* and *The Man Who Laughs*, giving them an entirely different appeal for moving picture houses which are equipped to show this new art. Other pictures which have been synchronized are *Man, Woman and Wife*, *The Last Warning* and *The Charlatan*.

PLANS for the future include a number of entertaining features which never could have been brought to the screen except for the new talking picture device. I have engaged the famous minstrel man, Eddie Leonard, for an all-talking picture entitled *The Minstrel Show*, which will be in production in December. And in addition to producing the fourth series of *Collegians* in all-talking technique, we will make a college feature embodying the new art with these well-known principals.

One of the most important fields in my estimation for talking pictures is what we term the Short Product field; that is, features of one or two reels in length. Many of the Stern Brothers' Comedies will be Movietoned and we are now on the eve of announcing a very interesting program of short pictures unrelated to any product now being released by Universal.

All in all, Universal has taken full advantage of the new popularity which talking pictures have brought to the art in which we are so deeply interested, and it awaits with confident expectation any new development for the betterment of moving pictures. You may be sure that Universal will be in the forefront of that also.

Stuart Walker Discusses Stock Companies

By PAUL JENNINGS

A BUSY man—this Stuart Walker. However, no matter how busy, Stuart Walker always has time to discuss the spoken drama; its problems, present status and promise for the future.

"The stock situation? That is a subject too complex to be handled at one sitting," he said. "Besides, it is largely a matter of one's perspective. When we sadly realize that a dollar today will buy no more equipment, labor or actors than a dime did in the old days, we are apt to announce in no uncertain tones that the stock situation is terrible. On the other hand, when we see a line at the box-office window, showing promise of ability to pay salaries on Saturday night with perhaps enough left over to buy the Sunday dinner, the world seems brighter and the verdict is that the stock situation is the same today as it was yesterday."

Stuart Walker's next statement gives an insight into the intense aggressiveness that partly explains his accomplishments in the theater. "Every producer of stock knows the present situation. Instead of wasting time discussing it the thing to do is to analyze the situation and find remedies for the disturbing factors. The 'stock situation' will take care of itself if we give some thought to questions of management, the changing attitude of the theater-going public and recognize the necessity of providing plays and players for the theater."

TEN years ago in a public address in Detroit Mr. Walker declared that the decline of the legitimate theater, which he accurately forecast, could be traced to the fact that actors and playwrights were not being developed in sufficient numbers.

"The same disregard of this truth prevails today," he said. "Commercialism has all but strangled the creative efforts of those who are really trying to preserve the drama. Any person in close touch with the theater world will tell you that when an actor or playwright achieves success today it is a foregone conclusion that recognition of his talent was forced upon the professional theater."

TACKLING the question of the likes and dislikes of stock company audiences, it is his belief that too many stock managers are satisfied to continue to plod in the footsteps of the stock manager of 20 and 30 years ago.

"Or even so recently as 10 years ago, I can regretfully testify," he said. "In 1918 the Stuart Walker Company opened an experimental engagement of four weeks in Cincinnati. The nature of the experiment was to determine if the public mind was ready for repertory organization that included many 'leads'. There had been indications this might be true. We found the public cordial, but the old idea of 'stock' with two fixed leads was too strong. The people were not yet ready to accept a group made up of actors all capable of playing leading roles."

HIS belief unshaken, Stuart Walker persisted in his idea. Today, after 10 successful seasons in Indianapolis, eight in Cincinnati and others in smaller communities, he is in a position to declare his thought a correct one.

"Theatergoers have tired of seeing the same actors play the same roles each week," he said. "The public attitude is changing. The successful company is the one that has actors who are versatile. The word 'type' should have gone by the board a long time ago. Intelligence is the requisite of the actor for a part.

"The leading man of yesterday's stock companies was cast only in heroic roles. Today, following the changing demands of audiences, the so-called leading man may play an occasional villain without undermining the popularity of either the actor or the company."

PERHAPS the greatest and immediate question confronting the stock manager at present is the question of how to combat the rising tide of expense in production. The higher standard of living brings increased cost for material and for salaries. Transportation charges and labor are at a peak undreamed of in other days. On the other hand, admission prices in repertory are not being raised to keep pace with the expense.

"The answer to this situation is to bring more people into the theater," Mr. Walker said. "The next question is—how? I appreciate that with the competition of moving picture theaters, the current vogue of the 'talkies' and the tremendous exploitation of both, the poor stock manager cannot readily find an answer to this question. The ideal solution would be for the civic-minded city to give the same support to the drama that it does to music, art and the other cultural attainments of the people. A resident repertory theater supported by public subscription and underwritten by the persons to be found in every community who are interested in the cultural life of the city is bound to flourish under proper management.

"Lacking such desirable support, my answer to the question is simply a statement of what the Stuart Walker Company is doing at the present time in Cincinnati to develop new theatergoers. In the first place, there are no fixed 'leads' in the Stuart Walker Company organization. This does away with the tendency of audiences to tire of seeing the same people in the same roles each week. It also brings to the theater those patrons who for some reason or other have such a dislike for a certain actor that they would stay away rather than see the actor in prominent parts each week. Our program is made up with great care, with plenty of notes about coming attractions to stimulate interest. Our lobby has a bulletin board for the public which contains photographs, news items and any matter calculated to interest the patron to the extent of making it a point to see coming productions.

"ANOTHER way to bring people into the theater is to encourage theater parties, whereby clubs, lodges and other organizations take over a section of the entire house for a performance. These parties result in many seats being filled by people who seldom see anything theatrical except the movies. They are interested and they come back.

"The Stuart Walker Company does not forget the younger generation who are the theatergoers of tomorrow. For this winter it is planned to give a series of children's plays for school children. These can easily be presented afternoons there are no regular matinees. It is also planned to give a series of matinee performances on Sunday of that splendid and oldest of plays, a dramatization of *The Book of Job*."

The Metamorphosis of the Flying Act

By C. G. STURTEVANT

THE development of the flying, or return trapeze act forms a most interesting topic in the history of the circus performance. This beautiful act may well be termed the poetical and rhythmic gem of the circus program. Accompanied by a musical selection in waltz time, the sight of the swinging bars and the graceful leaps and daring evolutions of the flyers never fails to elicit the admiration and applause from an audience. This act is a legitimate athletic classic and is one of the few arenic presentations that has not been spoiled by haphazard clowning and burlesquing.

As far as can be determined this trapeze performance was originated by a French acrobat named Leotard, who with a partner presented the act before a London audience about 1875 with much success.

The standard rigging for its presentation consists of three pairs of upright bars 30 feet in height. The first pair supports the pedestal, a small platform from which the flyers take off and to which they return. The second pair supports the swing bar or flying trapeze, which is suspended by wire ropes and is 14 feet in distance from the first pair. The third pair supports the catch bar, which is suspended by ropes and from which the catcher takes his position, usually with a leg hold around the ropes close to the bar, known as the hock hold, after getting up his swing preparatory to catching the flyer. The distance from the flying bar is 26 feet and 40 feet over all from the pedestal uprights. A net about six feet from the ground and parallel to it covers the entire area beneath the uprights and at both ends is carried upwards at about 45 degrees beyond this area for further protection in case a flyer should lose his hold in a long swing and be projected beyond the area beneath the uprights. Many acts work much higher, in which case the net is simply a greater distance from the ground, according to the height of the rigging.

The swing of the flying bar is normally 11 feet 3 inches. The evolutions of the flyer take place both on the outward swing to the catcher and on the return from the catcher to the flying bar; altho in the early acts the flyer after being caught simply was pulled up to the catch bar and had to return to the ground and again climb to his pedestal. These evolutions are mainly single and multiple somersaults, pirouettes, twisters and straight dives, with combinations of these by the flyer to the catcher and then other evolutions back to the flying bar and return to the pedestal. The catcher receives the flyer by a hand-to-hand catch, or on a bar held in his hands; some evolutions or miscalculations require the flyer to be caught by a foot or leg catch. In most acts the flying bar is returned to the flyer after the takeoff by a third member of the act from the pedestal.

PROBABLY the first great aerial act was that of the "Original Silbon Troupe", which consisted of five English performers: Cornelius Silbon, his brother, Walter; Sister Kate, and two others. Later when Adam Forepaugh brought the act over to America for the season of 1883, young Edward Silbon was a member. Walter Silbon was a wonderful flyer, his double shoot out forward from the swing bar of 21 feet on 34-foot poles, distance from catch after leaving bar, 18 feet, certainly proves it. Eddie Silbon later became the star flyer of the act and among his great feats were a double cutaway, bar to bar (originator), triple somersault, straight beat, bar to bar and a quadruple somersault to the net.

Edward Silbon, with Toto Siegrist, formed the famous Siegrist-Silbon Troupe, which had as catchers, Toto Siegrist and Chad Wertz, and flyers, Edward Silbon and Charles Siegrist, as well as a number of others. Mrs. Silbon, Eddie's wife, the great lady aerialist, and Charles Silbon are prominent members also. Later Charlie Siegrist with Mrs. Siegrist had the Charles Siegrist Troupe, and these two great aerial acts have been for years topnotch features with the Barnum & Bailey and Ringling Brothers-Barnum & Bailey circuses down to the present time.

Edward Silbon was the originator and organizer of the biggest aerial act ever produced in the "Quadrille of the Air", which was presented a number of years ago. This act had an immense maze of rigging, with pairs of flying bars set at right angles to each other. The 14 people in the act executed passing evolutions in one group, while another did likewise across, the whole affording a most intricate and daring display which literally filled the air with flyers.

BARNUM & BAILEY in the '80s brought over a great aerial act, Lola, Sylvester and Lolo, in which a young lady was the flyer. When the Silbons left Forepaugh he secured the Hanlon Brothers, known as the "Hanlon Volters". This family had formerly been the world's greatest acrobats many years before. They added young material to their troupe and produced a marvelous aerial act. The brothers later became famous as producers of pantomimes such as *Fantasma and Superba*.

The Eugene Troupe, on the Barnum & Bailey Circus, was another fine act.

During the five-year European tour of the Barnum & Bailey Circus there joined in the fall of 1901 in France an aerial act of two people which was to thrill the show-going world for many years and is still doing it. They were the Clark Brothers, Ernest and Charles, who were descendants of a long line of English showmen. They were originally trained as riders and at present with their brother, Percy, constitute one of the few legitimate acts before the public. It is, however, in an aerial act that Ernest, the flyer, and his brother, Charles, the catcher, have won international fame as the "Great Clarkonians". Their father saw Leotard's act in London and was so greatly impressed with it that he started the boys into practice, which was maintained for seven years before their first appearance. They came to America in 1903 when the Barnum & Bailey show returned, went over to the Ringling Bros.' Circus in 1906, where they remained thru 1926.

The striking fact of the Clarkonian's act is that it consists of but two people. Ernest Clark's marvelous aerial evolutions, from the swing bar to the catch and back again to his bar, are unaided by any third performer releasing the bar to him for a return. It is all a matter of perfect timing by the two brothers. The swing bar in this act is over 14 feet, nearly three feet more than the standard.

AMONG Ernest Clark's great feats may be mentioned: triple somersault from hands (straight beat), triple from hocks off, double somersault and pirouette, back somersault, twister and forward somersault, double forward somersault over bar, dive over bar and double somersault. On his return to the swing bar he frequently uses a double pirouette. Ernest Clark at one time practiced a quadruple somersault to a catch, and while he occasionally accomplished it, was not able to attain that certainty necessary for public exhibition. Any aerial act of the first class can produce a double somersault, the sensational triple follows a longer swing and greater effort, but how about a double somersault followed by a pirouette (a complete revolution of the body vertically) requiring a complete change of axis in midair? Ernest Clark practiced it for four and one-half years before he performed it in public.

The Flying Codonas are another topnotch mid-air act, Alfredo Codona accomplishing the triple to a catch with masterly skill and showmanship. His brother is his catcher.

Harry Le Van is a veteran of the aerial act game. His "Flying Le Vans" have been featured for years wherever such acts are exhibited. Mr. Le Van has the reputation of being one of the greatest teachers, or coaches, of flying acts in the world. He maintains his school in Bloomington, Ill., which is noted for producing many celebrated aerialists. Mr. Le Van uses a special rigging of four pairs of uprights and features passing flying.

Eddie Ward has built up one of the finest acts of all time in his "Flying Wards", having produced the triple somersault and the marvelous blindfolded flying evolutions of Mayme Ward. Mr. Ward is a splendid catcher, without which a good flyer can get no place, and especially perform returns of high class. He is also a great trainer and turns out many performers, both male and female. Among his best flyers have been Ernie Lane and Bert Dars.

Frank Sheppard and Alphonse Archeleer, two pupils of Le Van and first-class flyers, are with Sheppard's "Flying Franklins" abroad, and if they can get a good catcher like Marshall Brown, their old partner, will go far.

IN CONCLUSION, it is regretted that only mention can be made of other good flying acts, they were all first class, many varied in apparatus and rigging, number of people employed and in their routines. They are: The Flying Dilions, Dunbar and Vernon, the Peerless Potters, the Becketts, the Jourdans, the La Coma Family, the Flying Fishers, Zorella Brothers, Six Flying Jordans, the Herberts, Flying Banvards, Ernestonians, La Mar Troupe, Weitzel, English, H. Zorella and Ryan, Petit, McVey and Ryan, the George Troupe, Flying Lloyds, Moore and Gillmore Troupe, 15 Chevallis, Stokes Troupe, Four Aleximes, the Cleos, the Nelson Troupe; Todd, Beckman and Todd; Nevikoff Troupe, Flying Weitzmans, Arrigosi Sisters, the Vernons, the Dunbars, Bob Fischer Troupe, Fearless Flyers, Peerless Flyers and Flying Mooneys. There may be others and I regret not having seen them or having any record to hand.

The Essence of Musical Comedy Productions

By J. K. EDMUND

PHILOSOPHERS at one time sought to change base metal into gold—with indifferent success. The magic stuff refused to be found and, according to latest reports, is still bashful.

But if not in the material world, at least in the world of spiritual values, there is a real philosopher's stone—emotionalism. In matters theatrical, it is particularly noticeable in the development of the musical show. Here it is not so subtle as in the tense drama, but shines boldly, effervescently, obviously. Men in the front rows cry for it. It is the "it" of musical shows, and while sex appeal is one of its more appreciated ingredients, it is not its *sine qua non*.

Let us analyze lighter entertainment "it" by a simple process of deduction. A small chorus of girls go thru their paces, introducing the spectator into the atmosphere of a supposedly ritzy hotel lobby. They are, of course, guests. This is hardly breathtaking. In another musical comedy the first scene opens on a business girls' convention, also showing up in a hotel lobby. There is a suggestion of excitement in the air. The audience is benignly interested. Deduction No. 1: Numbers make for "it" in a musical show.

In the same setting, a hotel lobby, a number of girls as bellboys in one production assemble from the wings as promptly as their tight velvet panties will permit them; in another they come sliding—boy fashion—down the banister of a grand staircase. Now don't tell me you will never see this latter happen in a hotel—you won't, nor will you see girl bellhops in tight panties for that matter, even in the most up-to-date hostelries, alas, but that is just why you will see them in musical comedy—the crystal of the unconventional. The sliding little bellboys seem to have somewhat the edge on the stepping little bellboys. Deduction No. 2: Surprise movement makes for "it" in a musical show.

AGAIN in one presentation a number of girls disport themselves in a garden party number, moving about while electric lights shine under their skirts, or perhaps to the accompaniment of a winding chain of Jack o' lanterns. This should get nobody excited. In an opus called *A Night in Breezy Barcelona*, a herd of Gertrude Hoffman girls come stampeding out and literally tear themselves to pieces, doing their stuff. The customers are all pleased. Deduction No. 3: Speed makes for "it" in a musical show.

In one finale the whole payroll comes out and threatens the audience with confetti. One is vaguely reminded of New Year's Eve. In the finale of another show, some sort of outlandish stairway is introduced whereon the ladies of the evening meet each other coming and going. Up and down, stamp, stamp, stamp, the girls are marching to the music of firm high heels. The audience forgets all about its wristwatches in the ensuing applause. Deduction No. 4: Rhythm makes for "it" in a musical show.

Further, there is a song number in one show, wherein half-hearted albeit coy charmers want to know, *Can You Resist a Girl Like Me?* Not infrequently the audience can and does, because the girls aren't alive to themselves. Their hearts are not in their smirk. In a more sophisticated offering the girls sit down Turk fashion and single out individuals, appealing to them with real laughter in their eyes and original impromptu gestures of endearment. Trust the right girls to think of some. Men in the audience feel reasonably safe in showing an appreciative response to this overture, even tho their wives happen to sit next to them. It is all good, clean fun and genuine. Deduction No 5: Vivacity makes for "it" in a musical show.

In one South Sea Island shindig the ensemble accoutred in the traditional minimum of shredded wheat go thru their paces with an adequate measure of languor, precision and grace; in another, they fairly outdo each other in a mad endeavor to delineate the primitive ecstasy of the jungle, rolling their heads, flinging their arms and giving their entire physiques to the tempestuous sway of the dance. What a striking travel ad! Deduction No. 6: Abandon makes for "it" in a musical show.

In one scene depicting a Spanish fiesta a flock of average chorus girls go strutting about as more or less elegant and fetching senoritas; in a duplicate picture sponsored by Ziegfeld the Albertina Rasch girls execute a Spanish ballet with a perfect riot of simplicity, superb poise and dashing confidence. Atmosphere is most surprisingly registered and the audience takes a deep breath. Deduction No. 7: Beauty makes for "it" in a musical show.

SO WE might go on. Then there is the matter of sex appeal or, in plain English, the showing up of the girls in their true colors, with the implied suggestion, "Ain't nature grand?" Broadly speaking, the effectiveness of this must be measured by the emotional tempo of the show. To my mind, it is rather a short-sighted aesthetic policy that overstresses the elemental aspect of sex appeal. To feed an audience eyeful after eyeful of nankeen color is at once to take the edge off its appetite for clever sensation and to stultify its appreciation of carefully planned, legitimate beauty.

To recapitulate then, sex is only one of the elements of "it" on the lighter entertainment stage. While on the face of things the revues appear to boast more of the makings of "it" generally, musical comedies have other avenues of interest with which they score heavily. They are the particular stamping ground of lighter romance, whereas this feature appears only in snatches in the bigger extravaganzas. Also they are the proper vehicles of what may be called cumulative comedy that runs like a vein of easy hilarity their tenuous, make-believe structures of fanciful plot. The revues must rely for laughter on the rapid-fire farce and the stock gestures of practiced comedians. The right prescription would be for the musical comedies to borrow a chapter from the revues' verve and for the revues to catch some of the musical comedies' basic sentiment.

The Romance of the Spur and the Lasso

By DICK HALLIDAY

"THERE are sermons in stones and stories in brooks," as some philosopher put it a long time ago, but few, very few, cowboys know the fascinating story which tells of the evolution of the spurs which jingle at the heels of their trim, neat-fitting boots.

According to Pliny, the old Greek scholar, bridles and saddles were first designed by Pelethronius of Thessaly. But an old Greek legend credits the invention of the bridle to the goddess Athena when she gave one to Bellerophon in order that he might the better control the winged horse, Pegasus.

But no mention whatever is made by these early chroniclers or in any of the legends of the horseman's spur which has jingled down thru the ages in song and story. It was not until the 11th Century that we find any mention of the spur and then this was in the form of a single heel "prick" at the end of a shank.

In the days of chivalry, the different craftsmen who supplied the knights with their arms, armor and horse equipment formed themselves into brotherhoods or guilds, and that of the bit and spurmakers was known as the Guild of the Loriners.

The written records of the Loriners date back to 1245, in the 45th year of the reign of Henry III, king of England. In 1320 a dispute arose between the Saddlers' Guild and that of the Loriners because the spurmakers refused to allow the saddlers to monopolize the bit and spur business. The Saddlers' Guild took the matter to court and obtained an injunction against the Loriners. The result of this lawsuit increased the hostility between the two crafts to such an extent that sanguinary affrays took place in the streets of London which set the whole city by the ears. This led to so much trouble that the king had to interfere and the two guilds finally compromised their differences by making mutual concessions.

As to the varying shapes and forms of the spur, it was not until the 13th Century that the revolving rowel came into general use. Up to this date, spurs consisted solely of a single spike or point at the end of the shank. The introduction of the revolving rowel brought with it the musical jingle so dear to the heart of the cavalier and the modern cowpuncher.

THE romance of the spur probably reached its apex during the 15th Century. From that time up to the Stuart Restoration the most beautiful and ornate designs were made. The actual rank and station of the wearer was shown by the material and finish of his spurs. They were beautifully ornamented and made in designs of hearts, diamonds, shields and leaves, with rowels shaped like the petals of flowers, stars, crescents and other fancy designs.

Jingling down thru the ages, the horseman's spur has been the symbol of social rank and the emblem of romance and adventure. In the Middle Ages, the elevation of a man to the rank of knighthood was marked by the buckling on of gilded spurs. When a knight or nobleman was condemned to death, his spurs, the badge of his rank, were hacked from his heels by the public hangman before the sentence of death was carried out.

Later on, in the Georgian Era, the wearing of spurs was so universal that Ben Jonson records the fact that, owing to the interruption of divine service, occasioned by the ringing of spurrowels on the stone floors of the churches, a fine, called "spur money", was levied on those who wore spurs in church and these fines were collected by the vergers and choir boys.

To "dish the spurs" was a term used in Scotland in the days of the border feuds and forays. When any of the great Scotch families, living near the border, had come to the end of their meat supply, it was customary for the lady of the house to serve up a pair of spurs on a dish as a hint to the men that it was time to buckle on their spurs and make a cattle raid on the English side of the border.

In the New World, the Stuart cavaliers, who first settled the South, made spurs a part of a gentleman's dress. George Washington and his ministers frequently wore their spurs when attending the Senate and even when rapiers were discarded the wearing of spurs, when in riding dress, was retained.

When cattle ranching first started in the hills of Monterey, in California, the Spanish Dons turned the peaked fronts of their Australian war saddles into flat, broad-horned affairs, which were the forerunners of the modern stock saddles, but they retained their large roweled elaborate spurs.

Practically all of the ornate, silver-mounted spurs used by Mexican caballeros, to which the American cowpuncher has fallen heir, has descended to us from the old styles which were designed when knighthood was in flower.

DURING the last 10 or 15 years there has been a marked return to the old type of spurs used in the days of chivalry. The California, or early Spanish style of spur, with its straight heelband, has practically been discarded by the modern cowpuncher in favor of the older European patterns with a turned up heelband or else made with a swinging button. This change in fashion is not for the sake of style, but has a very practical reason behind it.

A spur made with a straight heelband will not sit properly on the counter of a modern boot. It will hang down and trail along the ground. To counteract this tendency of a spur to drag, when worn on a smooth, armored heel, the old-time spurmakers turned the heelbands of their spurs up at the button ends. To some styles they attached a swinging buckle. In the 17th Century, a barred slot, to thread the spur strap thru, took the place of the swinging buckle. This slotted pattern of spur has recently been discarded by the United States cavalry in favor of the old English straight heelband type. And the British Government has adopted the old style swinging buckle again. Spurs, made especially for hunting, racing and polo, are now being made with 17th Century slotted ends. The purpose is the same. A horseman requires a spur that will stay straight along the spur counter of the boot. In the old days boots were made in a more clumsy style than they are now and the straight heelband spur, which was in general use during the Georgian era, was kept in its proper position by a bulging bootcounter. At the present day, from the dainty, high-heeled boot of the cowboy to the trim, smart, cavalry boot worn by hunting men and polo players, boot counters are molded to fit the heel. Of these present-day boots a straight heelband spur, of either Western or army pattern, slopes down and can only be kept in its proper position by fastening a spur stop to the heel of the boot.

A spur, fitted with either a slotted, turned up or swinging button, will lay perfectly straight, and if it is a Western pattern it permits the wearer to dispense with the usual chain or strap under the instep of the boot.

In actual use, paradoxical as it may seem, the spur is far more of a hindrance than an aid. Not one man out of a thousand knows how to use a spur properly or has the patience to use it correctly. The best horsemen of the world seem to agree on this point, and yet a spur is an indispensable accessory to the rider for use in signaling to the mount and in turning or in collecting itself for a quick start or stop. Any horse will shrink from the touch of a sharp rowel or else he will fight the rider. But a properly trained animal will answer a touch from a blunt spur and obey its indications as readily as a boat will answer to its rudder.

IN THE last few years, spurs with sharp rowels have gone into the discard. At the present time, both the army and sportsmen and cattlemen are using spurs fitted with blunt rowels or else with no rowels at all. Another case of history repeating itself. Some years ago I saw a spur belonging to the 15th Century in which the drooping shank was formed exactly like an acorn at the end without any rowel at all. And in the same collection was a pair of silver spurs, of Italian workmanship and also dated from the 15th Century, in which the shanks were curved up and down and fashioned into the model of a swan's head and neck.

At one ranch, on the Rio Grande, I saw several spurs from which the rowels had been removed and round, iron washers riveted in in their place. Amongst Texas cowboys a blunt rowel, shaped like a five-pointed star, is in great favor. The sharp-pointed roweled spurs which were a relic of the old Spanish days on the range are very rarely seen nowadays in the West. They are still made in Arizona, but both popular sentiment and actual, practical experience teaches against their use.

An interesting survival of the past is furnished in the well-known Dom Pedro spurs which are still in use, both in the Northwest and Southwest cow countries. These spurs are an exact copy of the spurs used by Spanish and Portuguese knights in the days of old. They were fashioned to fit easily on the steel-shod heel of an armored man. The straight, short shank, fitted with a large rowel, carried close up against the heelband, was armed with a large spike, some four inches in length, projecting out from the end of the shank. In hand-to-hand fighting a soldier could often stab his opponent's horse with this and render the animal unmanageable. Or if the mounted man were assailed by opponents on foot he could kick out sideways and smash the enemy in the face. Today this spike has shrunk down to an acorn-shaped head on the rowel rivet, but otherwise the spur is exactly the same as it was made hundreds of years ago.

A recent revival of the old-time California spurs with their immense rowels is to be seen in the special prize contest spurs now made by a Texas firm. From the wide heelband, a shank, shaped like a rattlesnake, carries a six-inch rowel. These spurs, made for prizes at cowboy contests, are inlaid with gold and silver and mounted with synthetic jewels. At $100 a pair they are the highest priced spurs made today.

At the present day there are two factories in New England engaged making bits and spurs. All cowboys know the hand-made spurs, but how many cowboys know how many different patterns of spurs are now being made for Western riders to choose from when they buy a new pair? The most particular rider ought to be able to satisfy himself, for he can pick and choose from 163 different styles, shapes and sizes. And this count does not number the many different and beautiful designs which are made by small, individual makers thruout the Northwest and Southwest.

The spread of rodeos has recently been responsible for placing a new pattern of spur on the market too. A special bronk rider's spur is now being made, with a short drop shank and a small, blunt rowel. This was designed by a number of bronk riders on purpose to enable them to comply with the recognized rules of bronk riding at the rodeos. With this spur a rider can scratch backward and forward easier than he could with the long-shanked range style.

It appears that, even in this day of automobiles, aeroplanes and wireless, that the days of the humble horse, on the labor of which our modern civilization was built, are not yet over. From head to foot the cowboy's necessaries are still an important factor in our business life, and with the growth of the rodeo movement, the increasing demand for saddle horses and their equipment, it looks as if we shall listen, for many a long year yet to come, to the jingling saga of the spur.

Free Attractions at the Fair

By R. F. TREVELLICK

MORE light in all ways is one of the awakening forces due fairs and open-air events of all kinds.

The same act badly exploited with dim lights and poor location is worth twice the money properly staged.

Did you ever see an open-air act with too much light?

The theater has back, side and overhead lights. Nine times out of 10 the open-air stage lights come from a feeble string of lights overhead or from across the track.

No complicated or expensive lighting system will do, as the average exhibition takes up but a few days yearly, so a rough and ready, easily and quickly arranged idea is necessary.

A very successful plan is one suggested by the writer 10 years or so ago at the West Liberty (Ia.) Fair—a strong row of footlights with a hinged board in front to throw the light back on stage, same to be reversed, board turned back and down when light is wanted on track; at the rear of the stage two or three two by fours about 18 feet high, supporting a white canvas background operated on pulleys, so the canvas can be easily and quickly dropped when not in use. Parallel the footlights with a similar string of lights about two feet below and two feet in front of the top of the canvas, a separate switch for each row of lights. The result is a flood of light and absolutely no shadows shown on stage. Even a return casting act can be done as well at night as in the day time, so there is no reason to cut out the risky stunts on account of shadows. The volume of light cannot be too strong. Once tried this experiment will never be abandoned, but the local plant must furnish practically unlimited "juice".

After you get the best of acts what is an act worth that you cannot see?

ANOTHER evil is an open-air stage too small, weak or improperly placed. As a rule it should be just across the track from center of the grand stand, even with the fence or track and never less in height than the top of the fence, about 35x40 feet.

If people are permitted to gather around, especially in front, then stage should be not less than six feet high. If six feet high, dressing rooms, watertight overhead, can easily be arranged by partitioning with wooden flooring, or by the use of sawdust or shavings. The space around the stage should be inclosed and decked with bunting, flags and ads—a small source of revenue.

Many worthy dumb or sight acts, a hit in theaters, are helpless or worth little or nothing on the open-air stage. It's a new world and up to them 100 per cent to make good. Gone are the property man, stage carpenter, electrician, stagehands, scenery and all the adjuncts of traps and flies. They are boiled down to what they actually do and must come prepared in all ways, practically completely equipped. If a green stagehand or two are furnished it is easier and quicker to make the set and clear same than to explain every detail, as by the time they get the idea the date is over.

THE average fair is the show and shop window of the county and is in its infancy. Take your own State. It has its notable successes, outstanding fairs, big and little, nearly always due to the endless work of one man, like any other line of business.

Imagine anyone equipping a shoe store or other business and running it but three or four days a year! And then complaining that it is a financial failure, an impossible proposition! But that's the way the average fair is handled, so instead of pointing it out as a helpless venture it but proves the opposite!

The fair of the future, and it is coming fast, will be an all-year-round accomplishment, with the regular fair as the crowning event, as the grounds will include a landing field for airplanes, a race course, a play field, amphitheater or both, for traveling shows, political meetings, lodges, lyceum courses, etc., games, rides, roller and ice skating, dance hall and numerous other uses.

Concentration is the inevitable in all lines of business, so why not for the fair? For it cannot remain the sport of chance, a three-day-a-year business, battling with the weather and an impossible overhead expense.

It must realize on the other 362 days under competent, care-taking management, a rallying point for its county or drawing radius, with the auto and airplane constantly enlarging same.

Where Little Theaters Fall Down Hardest

By FRANK H. WILLIAMS

AN inevitable and tremendously important part of play production is exploitation, advertising and promotion. No matter how good the play may be and no matter how skilled the actors, the production will not be a success if it is presented to empty seats. And just about the only way to get in those capacity audiences which key the actors to supreme endeavors is by ballyhoo.

This holds true of little theaters and drama clubs as well as professional presentations. Yet it is an odd fact that many amateur organizations trust to some kind fairy to handle the exploitation for them and then, when the fairy fails to show up, blame the local newspapers for a lack of interest or naively wonder why the affair was a flop.

In other words, the place where many little theaters fall down the hardest is right in this matter of exploitation, promotion and advertising, and since this is the case and since so much depends upon real success in this line it will, no doubt, be interesting and worth while to consider some of the ways and means whereby little theaters and drama clubs can make this phase of their work more successful.

The heart and blood and sinew of every little theater exploitation program should be the local newspapers. Professional showmen play the newspapers heavily all the time. They stand the gaff for "amusement rates" for advertising that are out of all proportion to the rates paid by other advertisers and they go the limit in providing the newspapers with copy and with art work. Professionals do this because long experience has shown them that even a rank failure can be built into something approaching success by consistent, careful, intelligent newspaper boosting.

LOCAL newspapers are, in practically every instance, extremely friendly to amateur productions. In spite of the fact that such productions are in direct competition with some of the papers' best advertising customers—the regular theaters—the papers give little theater presentations about 10 to 20 times as much publicity as is accorded professional work. The papers even assign reporters to dig up news about the amateurs when the latter fail to bring in sufficiently interesting copy.

In practically no instance does any amateur group ever have any cause for crabbing about the local newspapers. It is important to get that thought firmly fixed in mind. Newspapers are the best friends the amateurs have and little theaters should just about get down on their knees in thanks that this is the case.

It is true, tho, that newspapers sometimes do not play up the amateur presentations as strongly as the little theaters desire. This is generally due to one of two causes:

FIRST, The amateurs spend only $5 or $10 or something like that in newspaper advertising, while at the same time they spend up to hundreds of dollars for less effective publicity, such as window cards and freak stuff.

SECOND, The amateurs fail to provide the newspapers with really good copy.

IT IS easy enough to handle both of these propositions. In every amateur production the first thing on the budget—and every production should be budgeted if it is to get anywhere—should be a good sum for newspaper advertising. This sum should be just as large as possible—and then some more should be added to it. In the long run it will prove to be the most profitable money the group spends.

Once the local newspaper finds that the drama group is fully determined to spend as much as possible in newspaper advertising the paper will naturally be even more friendly to the group and will go to farther lengths to make its work a success. One reason the paper will do this is because if the little theater is a success it will mean more advertising patronage for the paper.

The very first essential then in securing the right sort of a break in the columns of the local newspapers is to spend just about all the advertising appropriation in the newspapers. You can't go wrong in spending money that way, because the more you spend the more publicity the papers will give the production and the more of a success it will be.

Now as to the second proposition—that of providing better copy for the newspapers—there must be a definite system with someone in charge of the matter who is intelligent, who knows what news is and who will do some work on the proposition. Just about the worst black eye that an amateur theatrical group can give itself is by appointing as a press agent someone who is lazy or incompetent.

IN PREPARING copy there are two distinct types of copy—the first of these is straight publicity copy about the play, the players, the director, the scenery committee, etc. This sort of copy presents an interesting short description of the play, its history, something about its author, something about the professionals who have appeared in it and something about the big success it has attained on the professional stage. There is also copy about the local players—their names, the parts they play and brief descriptions of the parts, the other local productions these players have been in and the hard way they are working to make a success of the production. Then there is something about the technical side of the production—the names of the members of the scenery and stage committees and what they are doing. Also there is copy regarding the history of the amateur group staging the production with a list of former successes and so on. And in all this copy there should be strong emphasis all the time on these three point—where the play is to be given, when it is to be given and at what prices. Unless the publicity keeps everlastingly hammering away on these points it isn't of anywhere near the value to the group that it should be.

The second class of copy is what might be termed exploitation or ballyhoo. It secures publicity for the production by getting away from the play and arousing interest in the play thru hooking it up with other things. And it is in the effectiveness with which this sort of thing is put over that the real merit of the group's publicity department is to be judged.

COMMON sense is the main guide in all publicity activities. Let us cite some examples of what is meant. For instance, a Western little theater group was planning to stage a dinner for the purpose of inaugurating the season with a sale of season tickets. It was proposed at first to have one of the local Superior Court judges as the principal speaker for the evening, as he was a very witty talker and it was felt that he would be entertaining. But after considerable thought this was overruled and instead the publisher of the leading local newspaper—who was a newcomer from the East and who had only recently purchased the paper—was invited to make the address.

The publisher accepted the invitation eagerly. He made a very flattering talk at the gathering and all during the season he opened his columns wide to all the publicity the little theater cared to furnish him. It was simply common sense to invite him instead of the judge.

Again a drama club group found its season dragging horribly. There was very little interest in the club at all—meetings were small, no one seemed to want to take part in the plays and attendance at the plays was very poor. What could be done about it?

A very good scheme was evolved and put across. An announcement was printed stating that the drama club was going to present cups to the two local citizens who had been of the most constructive service during the year in the upbuilding of the community. It was stated that the drama club was just about the most democratic and representative organization in the city, as members weren't elected to membership, but could come in by simply paying dues and because membership was open to everyone who was interested in the drama. The announcement went on to say that the names of the citizens selected for the honor would be kept secret until the opening night of the next performance. At that performance the two citizens would be called upon the stage during the first intermission and the cups presented to them by the president of the drama club.

Following this announcement there was much more publicity in the papers from day to day about the proposition; the cups were placed on display in the window of a down-town jeweler, and citizens were also urged to write in to the drama club expressing their opinions as to which citizens should receive the honor.

The two citizens picked to receive the cups were those who, it was felt, would be of most benefit to the club. These were the publisher of the leading local newspaper and the Mayor of the city.

OF COURSE, this stunt aroused a great deal of interest. Immediately after the first announcement the speculation as to who the honored citizens would be became quite extensive and the interest was really at fever heat on the opening night of the new show. And as the result of all this the show went over big and made a larger profit than any other production ever staged by the club.

No doubt other amateur theatrical organizations could use this same publicity idea with equally good results.

Again when things weren't going so well with a little theater season arrangements were made to have all the drama teachers from schools within a radius of 35 miles to be present at one performance and be introduced from the stage. Of course, this delighted these teachers and they immediately became interested in the reduced rates offered to drama students for the show, with the result that literally hundreds of students were brought in for one of the presentations, and the whole shows livened up because of this addition of interested, peppy youngsters to the audience. Also, of course, all this was real news for the local papers and so the papers played it up strongly, thus giving the play much more publicity than would otherwise have been the case.

It is seen then that some of the best publicity copy is "framed". That is, it is built up—it doesn't just happen; instead the publicity director steps out and makes it happen. And the ability of the press agent to "frame" constructive copy is, unquestionably, the test of a super-press agent as compared with an average publicity man.

WHILE newspaper publicity is far and away the most important form of exploitation for the amateur theatrical group, there are other promotion methods which should not be overlooked.

For instance, if the theater in which the presentations are made is located anywhere near the down-town district, then by all means there should be a large sign on the outside of the house giving the name of the organization, the name of the next production and the dates when it will be presented. If the cast for the play is a short one, then it is also a good plan to include the names of the players on the sign.

Such a large sign is bound to get a great deal of attention from passersby and is certain to impress such folks with the importance of the group's next production. Which of itself is certain to help attendance considerably. Also, such a sign has the very desirable effect of pepping up everyone in the club or organization. It makes them all feel more as if they really belonged to something—more like working to get into future productions. And all this helps things along considerably.

Again the extensive use of photographs for display purposes at the theater and in store windows around the city helps greatly. But with all such photographs there should be cards giving this information—names of players on each photograph, these names being presented "from left to right" or in some other understandable way so that people can easily identify the players; name of the attractions, and dates and place where the play is to be given.

Sometimes a direct mail-advertising campaign just before the opening of the production will go far toward selling more tickets, especially if the letters are so worded that recipients will understand that only the most prominent people in the city are receiving the letters. Such epistles have the effect of flattering the recipients and this makes them more anxious to be among those present.

MANY little theater groups find that the proposition of sending around tickets with such letters is more bother than it is worth because of all the bookkeeping involved in keeping the tickets straight. As a general thing it can be said that if the letters arouse a desire on the part of the recipients to attend the production the folks will do so whether any tickets are enclosed with the letters or not.

It is always a profitable proposition, too, to have members of the governing board of the organization give short talks before the various luncheon clubs to which they belong, in which they praise coming productions and invite all members to attend. Or if there aren't any members of some organizations on the governing body the organizations will, nevertheless, probably be glad to hear short talks from representatives of the little theater or drama club anyhow.

This is a splendid way of securing publicity for productions at no cost. For instance, if there is to be a meeting of the Rotary Club some Tuesday noon, some representative of the governing board is present and makes a short booster talk for the next production. If the Kiwanis Club is meeting on Wednesday noon then a representative gives a short address to this club. And so on.

In addition to the two clubs named above, the other organizations where it is a good plan to have speakers are such as these: Lions, Business and Professional Women's Club, Women's Club, Advertising Club, Chamber of Commerce, Optimists, Knights of the Round Table, Junior Chamber of Commerce and so on and so forth.

Generally there are some members of the governing board of a little theater who like to be in the public eye, and such members will be glad to take upon themselves the task of making the necessary little addresses. Of course, in all such addresses there should be something fairly witty and something of a distinctly booster nature regarding the coming attraction. Also, of course, there should be very strong emphasis indeed on the time and place of the production, the name of the production, the history of the successful professional presentations, the names of the local players and the prices.

CHIEFLY among the faults of the publicity of the average amateur theatrical group—in addition to the big fault of not securing enough publicity—is the proposition of allowing the public to know the time, place and prices by intuition and second sight instead of constantly and eternally hammering away at these points.

It is fairly easy to promote an amateur theatrical production into a big success because such productions start out with the tremendous asset of being local affairs in which local people are naturally interested. And if the publicity committees of amateur organizations will keep in mind some of the points brought out in this article, and if they will govern themselves accordingly they will probably find greater ease in stirring up enthusiasm, increasing attendance, putting on better productions and making greater financial successes.

RAILROAD HONORS STAGE.—If there is any doubt about the standing of the theatrical profession in the estimation of the world it has been set at rest by the gracious action of the Pennsylvania Railroad in designating 45 new and modern theatrical baggage cars by the names of popular actors and singers, as well as by the titles of established plays and operas. In this way are honored Edwin Booth, John Drew, Sarah Bernhardt, Macbeth, Faust, Robin Hood, Shylock, Wagner, Mozart, Victor Herbert, Caruso and Jenny Lind. What a revelation this would be to the gone and forgotten barnstormers of the olden days, many of whom "walked the ties" in order to get home after a disastrous engagement in far-off places! A suggestion of the importance of theatrical productions in the modern world of business is shown in the character of the construction of these cars. They are 70 feet long and built entirely of steel and peculiarly adapted for the purpose for which they are intended. Those who are fearful of the "disappearance" of the drama may take heart by this progressive move on the part of a railroad which has the reputation of looking forward in its business relations with the public.—*Philadelphia Inquirer.*

When Dan Rice Played Santa Claus

By ROLAND BUTLER

CIRCUS days and Christmas day are two momentous anniversaries in the life of every child. To imagine for the moment that two such mighty events as the coming of the circus and of Kriss Kringle could fall upon the same day in the calendar seems like an abundance of good things altogether impossible and beyond belief. Thrice blessed, therefore, were the children of Garnett, Kan., when they experienced the threefold joy of circus, Christmas and Old Dan Rice to play Santa Claus for them all on the same day, December 25, 1883. It was the biggest day in Garnett's history. It never would have happened if Nathans & Company's Consolidated Shows had not stranded there during the previous September. But that was what did happen, and that was the way it all came about.

The side of every barn for miles around the county seat of Anderson County, Kan., had been plastered with curiosity-rousing posters, and the date sheets read: "Garnett, Tuesday, September 11, 1883." The feature that promised the greatest interest was the announcement of the appearance of Dan Rice, "the one, only and original," "the world's greatest clown, commanding the unheard-of salary of $1,500 a week." The king of arena jesters was shown in his Prince Albert coat and patriarchal whiskers on some of the posters. On others he was pictured as the clown in the ring.

Nathans & Company's Consolidated Shows arrived in Garnett on two trains of 15 cars each from Humboldt, Kan. Their next stand was to be Harrisonville, across the State line in Missouri. But the show's tour was abruptly terminated in Garnett, where it remained all winter, and that was how the youngsters had the rare treat of a circus on Christmas.

FORTY-FIVE years ago, Anderson County in Kansas was less thickly populated than it is today. Circuses were rare events, and when they came the farmers took a day off and patronized them, whether or not their crops had been good. So the Nathans Shows enjoyed generous patronage at both performances. Then, when the work of striking the tents and loading had started, the inhabitants witnessed another act not on the bills. The sheriff stepped forward, and, addressing Ad Nathans, the manager, and W. E. Sinclair, his treasurer, said quietly and impressively: "Hold on a minute, boys; don't be in a hurry to get away." He then produced a legal-looking document, and, in the fashion of all sheriffs from the beginning of time down to the present day, mumbled thru the phrases of a writ of attachment. Dan Rice, star attraction of the Consolidated Shows, had sued for $1,656.26 back salary.

Nathans blustered and Sinclair bluffed. The canvasmen and drivers with threatening countenances drew up on both sides of a ramp leading into a stock car and prepared for trouble. Half a dozen sleek ring horses had already been driven into the car, and the circus crew resisted the attempt to seize them.

"Be careful; watch those boys," Dan Rice whispered to the sheriff. "They'll stop at nothing in order to move the show."

Conway Marshall, the sheriff, was a game individual, a quiet, modest young farmer, who had been elected to office the year before. He never hesitated, but walking up the incline between the rows of irate men, seized the bridles of two of the horses and led them out; deputizing two or three townsmen who stood near by, he led out all the stock, and remarked laconically: "I'm in charge of this show now and I'm going to run it to suit myself."

HE did—for six long months. He moved the remnants of the show out to a farm, and built a big temporary building, when cold weather approached, which was not unlike one of Billy Sunday's tabernacles. There the animals were housed. The problem of feeding them did not give the ambitious sheriff undue anxiety until he learned how much hay the elephants can consume. Anderson County's visible supply of fodder was being materially reduced by the six pachyderms, and it was a relief to Conway Marshall when a New York lawyer appeared on the scene with a chattel mortgage on the bulls. The chattel mortgage took legal precedence over the sheriff's writ of attachment and the New York lawyer triumphantly carried away the beasts in box cars. That cut down the feed bill considerably. Still, it cost an unexpected sum to feed the remaining animals.

Most of the performers and working crew with the show had decamped for other regions in quest of bedding and groceries. They were all "broke" and the show owed them money. The genial Dan Rice, however, became a town fixture. Everybody in Garnett came to idolize him. Sixty years before the public had given him the dignity of a statesman, plus the ready wit of the jester of the ring. In his mellow moods—and Dan was mellow most of the time—he enlightened his hearers with stories of his triumphs—"the old days" when he owned his own show and made money hand over fist. Dan Rice's advertised salary was $1,500 a week; actually it was $100 weekly, as the original contract with A. M. Nathans, which is still a part of the records of the suit on file at Garnett, testifies. Dan told the natives of Garnett of the pre-war days, when he actually did draw a salary of $1,000 a week—a period covering nine years, when he was the great feature with Hemmings, Cooper & Whitby; Spaulding & Rogers and Adam Forepaugh. He told of the time when Broadway was ablaze with banners announcing the "candidacy of Colonel Dan Rice, of Pennsylvania, for President" immediately following the assassination of Lincoln. Dan actually took himself seriously as a possible candidate, altho his agent, who had billed him as "the most popular man in America," had really sprung it as an advertising stunt.

DAN also told Garnett's townsmen of his unbounded munificence and big-heartedness. He admitted that he was the country's foremost philanthropist as well as entertainer, and that his acts of extreme liberality had been too numerous to remember. He did recall, however, a little gift of a soldiers' monument to his old home town, Girard, Pa., which he claimed cost a cool quarter of a million dollars, and several substantial gifts to churches and charitable institutions in the East. Dan's weakness was not generosity, altho that was ample, nor was it his vanity, which was natural in a public entertainer who had made the whole country laugh. But it was his devotion to John Barleycorn. And that winter in Garnett he "celebrated" extensively. During one of these "celebrations" in the early part of December, someone suggested that a man as free-hearted as Dan undoubtedly found great pleasure in giving presents to others at Christmas time. Dan was quick to take the hint, and promised that he would remember Garnett folks in typical Dan Rice fashion on the holiday.

A grand Christmas exhibition of the show in winter quarters was arranged and the interior of the building was decorated with long ropes of ground pine and holly. A large Christmas tree, heavily laden with Noah's arks, toys, candy canes and cones, gleaming with garlands of tinsel and starshine flung on its boughs, gave the building a "Christmasy" atmosphere. Strings of snowy popcorn, popped on a huge cannonball stove, and threaded by the animal keeper, were strung from the tree to the ceiling.

Several hundred people attended that unique holiday performance of the circus in Garnett. It had been announced that the public would be received at 3 p.m., but many of the youngsters who arrived long before that hour were made welcome by Dan himself, who was on hand to greet them. Some of the children brought presents to the famous funny man, while others brought apples and lump sugar for the ponies.

Groups of performing animals were presented in several numbers, and the show's wild beasts were exhibited and entertainingly described by the host, who was at his best. He personally distributed presents to all of the kiddies and delighted the adults with his flow of wit and wisdom. Dan rose to the occasion by donning the motley and captivating the gathering that participated in this Yuletide feast of fun and good cheer.

He handed those present a real surprise as a closing feature of the afternoon's festivities. Incredible as it may seem, he delivered one of the most impressive temperance speeches that ever emanated from the mouth of mortal man.

"When Dan Rice was sober, he was contrite and repentant, and the cause of prohibition never had a stronger advocate than Dan in his morning of repentance," said Judge Manford Schoover, then a young lawyer, who had been elected County Attorney. It was Judge Schoover who finally extricated the sheriff from his circus difficulties.

TO CUT a long story short and tell how the problem of getting the Nathans Consolidated Shows out of pawn was solved, it need only be recorded that the wise young County Attorney persuaded the District Judge to order the sale of the circus.

"We can turn the money into court, in lieu of the circus, and it won't eat as much as the animals do," was Judge Schoover's convincing argument. The day of the sale, early in March, 1884, showmen from all over the country were in Garnett. The sheriff had an inventory taken when he seized the circus, and he figured that nothing should sell lower than one-third of the appraised value. Anderson County farmers liked the looks of the 60 big horses—Norman stock—and bought most of them. "Yankee" Robinson, Allen Sells and other showmen from all over the country bid on the band wagon, cage wagons, big top and other paraphernalia. But Garnett was stricken with the circus fever for years afterward. The president of the national bank drove to town every morning from his suburban home behind two white horses that had drawn the lions' cage in the parade. A farmer who lived near Scipio, over-enthusiastic in his bidding, took home a chimpanzee, while many other rural inhabitants bought sets of harness. The most spectacular reminder of these events was a gilded and scarlet animal wagon which a Garnett man bought and used as a moving van. The children of that day have never forgotten the Christmas of 1883, when Dan Rice, with all the old-time dignity of a character out of a story book, personified Santa Claus.

Park Men---Live Up to Your Printed Promises

By Jerome P. Fleishman

JACK CARR, advertising man, writing on the subject of Good Will, says: "If you write to Beatrice Fairfax in *The Ladies' Home Review* she'll tell you what you had and what you hadn't ought to do.

"Ever read the advice these heart experts hand out to sorrowing or suspicious subscribers—where they tell hopeless husbands how to hold 'em? They advise him to 'keep on courting'. Before he married her he sent her flowers and candy and took her in a taxi to the theater. After marriage the only flour she gets is Gold Medal. And he makes her walk to the Piggly Wiggly and lug it home in a 24-pound bag.

"Lots of merchants and manufacturers are like that. They'll spend dollars to coax a customer into the concern or up to the counter. But not a dime to keep him satisfied. And remember this: the moment he becomes your customer he becomes the other fellow's prospect. You can't hold him by merely sending a monthly invoice."

I make no claim as an expert on amusement park management. In fact, I'm rather glad that I do not know very much about the "insides" of the business. But I do claim and I do know that I am one of the customers who, in the by and large, can make or break any outdoor amusement enterprise.

It is my good fortune to have the drop on the average outlook, however, in that, as the editor of a house organ that goes to and is read by amusement park men, it has been my privilege, thru the courtesy and farsightedness of its publishers, to visit and observe in action many amusement parks.

And while, with precious few exceptions, I have found the owners and managers of such enterprises to be honest and resourceful and courageous business men, I have found also, with entirely too much frequency to be comforting, a disposition to get the customer and then to let him shift for himself.

LET'S take, for instance, one amusement park in the East that comes to mind while I'm banging this out. This park has a clever advertising and publicity man. Its advertising and press notices are all that any park owner or manager could expect or demand.

It is not a very pretty park so far as layout goes—but then that applies to so many parks and is so big a subject for discussion that we'll pass up the point.

But it has a fair allotment of amusements and they are maintained in pretty good operating condition and sufficiently ballyhooed to assure patronage.

Get this, however: The walks—if spots of graveled and spots of ungraveled earth may be dignified by the name—are so uneven, so miserably maintained, so difficult on one's muscles and one's shoes that by the time you have walked half way around the park you are outright tired (to say nothing of dusty or muddy, as the case may be) and are about willing to call it a night.

There are few—very few—places where one may sit down.

The toilets are so inaccessible as to be almost hidden, and dirty at that.

The lighting is miserable.

There is practically no shelter at all in case of sudden acting up on the part of the elements.

The attendants look filthy enough to smell bad and probably do.

For these, and other reasons, you get the impression that all that is wanted is your money, if you aren't spending anything—well, so long!

Not once do you get a sense of wholesomeness, the wholesomeness that is part and parcel of clean, well-kept walks; of neat attendants, of quiet, of flowers and shrubbery and shady trees and good music and clean benches and real comfort stations and management.

And you are not only tired and dusty when you leave.

That something deep down in you—that something which made you come perhaps a long distance to visit that park—that something in all of us which cries out for a happier environment and a bit of mental, physical and spiritual play—that something has not been gratified!

There is a feeling of disappointment, of disillusionment, of dissatisfaction. And people, as a rule, do not go back to where they have been disappointed, disillusioned or not satisfied.

I TELL you, gentlemen of the amusement park industry, you cannot afford to ignore these things that are deep down in human nature. You have simply got to become aware that you are dealing with human nature and that you will win or you will be licked according to the manner in which you take care of or do not take care of the likes and desires and feelings of us humans.

Advertise, yes, but live up to your advertising.

Printer's ink will bring people to your place of business, but they won't come back unless they are really sold on what you've promised.

You are running a department store, whether you realize it or not. Every amusement device, every concession, every comfort station, every bench, every walk, every tree is a department in your business.

And I know of a whale of a department store in a city of a million souls that had to go out of business because it didn't give a whoop how it treated people after they had been hornswaggled into the premises.

Don't give people flowers and candy and taxi rides in your advertising and then starve their desire for beauty and make 'em walk home!

Good will cannot be purchased by the inch or agate rule. You've got to earn it in action.

The Modern Jazz Band and Its Music

By L. Wolfe Gilbert

MORE or less coincidental with the first jazz concert given by Paul Whiteman at Carnegie Hall, New York, February 12, 1924, various authors and critics, highbrow and otherwise; European and American musicians of note, laymen and whatnot, began to hold briefs for and against so-called jazz. Some of the contenders held up jazz music as degrading. In short, any music played by a small (jazz) orchestra was simply debased. Nor were they less lenient with the orchestra itself.

Actually, jazz music and the orchestras that played it were beginning to receive a sort of official recognition, international in scope. Not only did the public press devote its columns to the controversies in question, but real volumes made their appearance, written by competent authorities. Occasionally, such a stout champion as Gilbert Seldes sided with jazz. His opinions on the matter quite agreed with that of Whiteman and those concerned in the writing, publishing and rendition of jazz music.

And the sound ideas of Mr. Seldes included that "there is no such thing as jazz music. Jazz is a method of playing music. The original jazz, altho it has its points, has little to do with the American music of the present day. The present American popular music is a growing, developing and changing thing. Until recently the method of jazz has been applied almost exclusively to one kind of music—namely, dance music. The instruments of the jazz band are wholly legitimate and the uses to which they are put create genuine music—and, after all, the jazz band is in reality a small orchestra. Needless to say, the popular music industry as a whole recognizes these propositions as simple truths, likewise the jazz musician. If not in so many words, then instinctively.

While Mr. Seldes has done much to clarify the situation and defend the higher motives of jazz, Dr. Sigmund Spaeth paid the glorious tribute of calling it America's new folk music. Not only does he call it such, but he clearly outlines it. In substance, he says that Indian, Negro and various other kinds of music can not be rightly called a folk-music of our own, for all of them have been borrowed and have nothing whatever in common with American civilization.

We sort of sprang up full-fledged without having passed thru that stage of peasantry which is so necessary to folk art of any kind, particularly music.

WHAT is the reaction of such recognition upon the humble author and composer of the maligned "Tin Pan Alley," or the great exponents of modern American music such as Deems Taylor, George Gershwin, Leo Sowerby, Ferde Grofe and others? Is it not both encouragement and a challenge? A challenge to do better things, and encouragement, as payment, for the things that have already been done and not done in vain? And after such champions come forward it behooves the author, the composer and the musician to see that their champions are not left high and dry, but to return the compliment, as it were, with still higher achievement.

Getting down to brass tack and leaving the romantic angles aside, let us see how the mechanics of jazz operates as it strives to better itself. Folk music or jazz music, it must be remembered that the popular music industry is closely allied with the success of the manufacture of musical instruments, music schools and music printing, not to mention the vast radio interests, all combining to come under the head of big business. "Big business" certainly can not afford to do anything but improve the basic product, and that product is music. If we go further, there is the tremendous theatrical and motion picture corporations, the latter's programs usually comprising 40 per cent music (in the theater), not to mention the phonograph concerns.

The trend right now is for the melodic theme more than ever. That is why we hear that "the waltz is coming back again." When they say that, it really means that a pure melody is more desirable than the same tune hidden in a hot 2-4 or 4-4 dance arrangement, whereas in a waltz the arranger can't help but leave the melodic theme as it is. The success of a dance tune depends upon the arrangement. What may seem extraordinary tricks in the music are really instrumental stunts, injected by the arranger.

FREQUENTLY a composer hears his song played by an orchestra for the first time and does not like it. My collaborator, Mabel Wayne, and myself recently did a song that has since become popular. As she played it on the piano it seemed a beautiful, sweet tune. When we heard an orchestra try out an arrangement of it we had to listen to a verse and three choruses until we could hear the melody in anywhere near its natural state. Then it ended up in a burst of instrumental efficiency that literally drowned out just what we were hoping to have preserved—our poor little melody.

This is what is known in song-writing or publishing circles as "over-arranging." Some arrangers, it seems, have a habit of doing every arrangement as tho it were to be their very last, and give it all the stuff they have. Naturally, everything can be heard but the original tune. This is an evil that is gradually being overcome, and will always be overcome where a competent writer or publisher is concerned. In this particular instance we insisted that the arrangement be done over and the melody be preserved at all costs. Particularly for commercial purposes, if nothing else. Thus the commercial end serves it's purposes. Sensible songwriters know that the average buyer of sheet music or phonograph records wants a "sweet" tune. There were times when a "red-hot" tune, done in crazy style, was all the rage. Even now there is a certain clientele that goes in for the hot stuff, not only here, but in England and on the Continent. They listen to nearly every American release and immediately write fan letters to the orchestra leader or individual musician.

In the main, however, the clean-cut lyric and tuneful song proves to be the most consistent type of hit. They are the best sellers today. Take a look in on the current Whiteman concert tour. The repertoire includes a red-hot concoction, *Tiger Rag*, one of the raggiest of the old-timers, played as tho it were the tamest of pieces. We find little, if any blare of the open brass in the smallest of combinations. For years the most successful of stage and dance jazz bands, from the days of Art Hickman's first visit to New York down to the most recent arrival, were always of the soft, sweet type. When Abe Lyman came to New York from the Coast, he knocked 'em dead, as the saying goes, at his very first show at the Palace. Why? Because he used no open brass at all. It was always muted and the strings seemed to carry the melody at all times. George Olsen advertised "whispered harmony" when he came on from Oregon, and George has piled up many a shekel since.

HOW often we hear of the "symphonic arrangement and the band being plugged. It is simply further proof that the day of the discordant, early conception of jazz is dead, never to return. More string instruments than ever are finding their way into the jazz orchestra. It is only in a large ballroom or big hall where a small band is trying to fill the place that the trumpets are let loose. Otherwise they are out of date and could not get a day of booking on the strength of their noise. There are any number of hot musicians around, but the one who can play legitimately, sweet and soft, is more apt to be working. The Meyer Davis bands are noted for their soft style of rendition. If you hear one of his bands on the radio, for instance, you will notice that there is rhythm, but always combined with tunefulness. The technique usually requires one instrument to carry the melody so that it stands out clearly yet softly, and the rest of the instruments handle the rhythm in the background. Only a series of melodic choruses are offered for the most part. Thus there is plenty of versatility and the interest is kept up because each time a new instrument picks up the melody there is no danger of monotony.

The jazz industry is still young. When sufficient time has elapsed, no doubt it will prove itself worthy of all the fine things that Seldes, Spaeth, et al., have said about it. Contrary to what some sources may believe, the public dictates the mode. Whatever the sheet music and phonograph record buyers want, the writers and publishers seek to supply. True, the public must sometimes be educated in a way toward better things and the music industry is doing its share.

Ike Rose's First Fifty Years in Show Business

AT the age of 14, exactly 50 years ago, Ike Rose was given his first position by Richard K. Fox wearing a captain's uniform and traveling from Maine to California to advertise *The Police Gazette*. In 1883 Fox sent a vaudeville company around the country headed by Jem Mace, the English champion fighter of the world, and the Maori boxer, Herbert Slade. Also in the company at that time was Gus Hill, champion club swinger of the world; Kelly and Murphy, the greatest exhibition boxers of the day; Bud and Annie Granger, Tony Farrell and Jenny Leland, and Steve O'Donnell, the great collar and elbow wrestler. Rose was with it.

When they closed Gus Hill started his first vaudeville show and engaged Rose as his advance agent at $25 a week. He had in his company Weber and Fields, Montgomery and Stone, Roger Brothers, Lottie Gilson, Billy Carter, Al Reeves and others. Each one got $50 a week.

After working 12 years for Gus Hill at $25 a week, Ike Rose married Saharet, Australia's greatest dancer, who was getting $35 a week, and in 1896 went to London. She opened at the Palace Theater for $150 weekly and when the pair separated, 15 years later, Rose had made her the biggest star on the continent of Europe. She was getting $1,500 weekly. After the separation Rose managed many of the biggest stars in Europe, including Ruth St. Denis, Cleo De Merode, Mati Hara, the dancer, who was shot as a German spy in France; Loie Fuller, Isadora Duncan, Maud Allen and Bill Robinson alias Chung Ling Soo.

IKE ROSE obtained for Harry Houdini the first big salary that the famous escape artiste every saw—$1,000 weekly. He put Billie Burke, now the wife of Flo Ziegfeld, in show business in Vienna in 1903 when she was traveling with her father, Billy Burke, the clown of Adam Forepaugh's Circus. He then took her to Moscow with her mother and Saharet, after which Miss Burke went to Saint Petersburg.

Rose lived in Germany for 25 years, played every big spot on the continent and in England and was considered the biggest impresario and showman in Europe. He once checked Will Rogers' horse from Berlin to Hamburg—when the cowboy comedian played his first engagement in Germany. Rogers could not speak the language. Rose also loaned W. C. Fields, the day he landed in Berlin, 100 marks ($25), when Fields could not touch the manager of the Wintergarten.

At his home in Berlin, which he still maintains, Rose entertained almost every performer that ever came to that city, also many big showmen. John Ringling, who got tired eating at Rose's home and at all the swell restaurants, one day said: "Ike, come on; I found a swell place to eat. You always entertain me and my wife and all my friends, so now come to this one with me for a change." Rose went along with him to a street where all the coachmen kept and fed their horses while the drivers ate in a cheap saloon near by. They went into this saloon. John ordered two plates of pea soup and pig's knuckles and before they left the place each of them had three plates of pea soup and pig's knuckles at about five cents a plate. John said: "We get enough of goose. How was it, Ike?" "Great," said Rose.

A few weeks later Alfred Butt, who is now Sir Alfred Butt, of London, and a titled friend, came to Berlin with the usual letter of introduction to Rose. They followed John Ringling's suit and visited the coachmen's joint. Ike swears they positively ate four plates of pea soup and pig's knuckles, calling it "the best meal we've had in years."

IN 1910 Rosa and Josefa Blazek, the Czecho-Slovak grown-together freak, gave birth to a child. Three days after the baby was born, Rose engaged them for $10,000 yearly and all the postcards they could sell. They were the biggest sensation ever in the history of the outdoor world. Rose left theatrical business and went in for freaks. He then engaged Jan Van Albert, the Holland giant, for the Clarence Wortham Shows. He grossed more money than any single attraction on a carnival show. In 1912 Ike went with Rosa and Josefa Blazek to the Edinburgh, Scotland, Christmas Fair. As he arrived in Edinburgh, Harry Houdini, who was playing there at the Empire Theater, met Rose at depot and told him he had discovered two grown-together children. Rose went to a wax works and saw two of the prettiest children he ever saw grown together. They were two-year-old Daisy and Violet Hilton, born in Brighton, Eng. Their mother had died and the authorities gave them to the midwife, a Mrs. Hilton, to adopt. Mrs. Hilton did not want to travel then, as they had a barroom in Brighton, so a year later Rose went to Brighton and Mrs. Hilton booked the girls with him for $60 weekly and all expenses. Rose also took along Mrs Hilton, her husband and a Miss Edith He took them on the continent and positively could not make a dollar. Then he put them with Rosa and Josefa, the grown-together woman, with whom he made thousands. While in Basle, Switzerland, with both sets of twins, Rose got a cable from J. D. Williams, the big motion picture man, who at that time had built a Luna Park in Melbourne, Australia. Williams asked if Rose would bring Daisy and Violet Hilton to Australia. He offered $500 a week and fares. As Ike was not making a penny, and wanting to see Australia, he accepted. J. D. Williams lost about $5,000 on the twins. While in Australia, Rose got acquainted with a great bunch of sports and big business men who told him of a midget show that made $150,000 in a year. He immediately left Daisy and Violet Hilton in the charge of a German that he had brought with him and left for Europe to get a midget show. Rose was away for nine months and returned with a Carl Schaefer and 12 midgets. Among them were the three Hay Sisters, Ike and Mike, a marionette show and a tattooed woman. On his return to Australia, Ike found that Myer Myers had taken the Hilton twins. As Rose had never made a penny with them, he got an injunction and stopped them from working in Victoria, but having a troupe of midgets on his hands, he had enough other worries to keep him occupied. Ike went from Australia to Java and the Federated Malay States. He lost $18,000, Daisy and Violet Hilton and worked two years for nothing. While in Java, Carl Schaefer, owner of the midgets, left the show and Rose was sitting flat. He then went back to his home in Berlin.

ROSE next brought the Czecho-Slovak grown-togethers to the United States and never in the history of freakdom did anyone gross as much as he did. They died in Chicago while playing McVicker's Theater, where they grossed $28,000 in the seven days, with five shows daily. Ten days after the freaks died Rose went to Europe and brought over 24 midgets. He has had a midget show for the last seven years, working each year about 45 weeks. He has 29 members in the troupe and managers and agents regard Rose's Royal Midgets as the greatest and best Lilliputian exhibition ever presented in the United Sates.

The Penny Arcade in the Show World

By WILLIAM RABKIN

President International Mutoscope Reel Co.

FROM a lone nickelodeon on 14th street, New York, with only a large number of Mutoscopes (penny in the slot moving picture machines) has sprung an industry growing by leaps and bounds and becoming more and more popular each season. From the start the very idea of penny arcades went over like wildfire. A place where people could get genuine amusement—without spending much money must prosper. And after all—what is a cent or two, or 10 when compared with the thrill of seeing real snappy moving pictures—or showing the next fellow how strong you are—or getting one's fortune told. And so the pennies gather and mount quickly in the cash boxes—and each Monday have to be removed in pails and ash cans—and weighed because there are too many to count.

There is one thing of interest about the penny arcade that may have escaped the notice of many people interested in this business. It is the fact that from the penny arcade grew that most wonderful industry of our modern day called the motion picture show. There are 17,000,000 movie fans who never dreamed that the inspiration which made this wonderful industry started with the penny arcade.

ADOLPH ZUKOR, the movie king, ran a penny arcade at 14th and Broadway in New York. To quote Terry Ramsaye, author of *The History of the Motion Picture*, "In one of those obscure penny parlors at Broadway and 14th street in New York City was the germinal beginning of the international world-wide organization of the Famous Players-Lasky Corporation and its renowned Paramount Pictures.

"The proprietor of that pregnant arcade enterprise in Sixth avenue in 1903 was Adoph Zukor.

"The screen theater movement began in 1905 in just such social and geographical circumstances as the arcade had arisen a decade before. Adolph Zukor was a part of that movement, opening the Comedy Theater in Union Square on that same 14th street in 1906."

The late Marcus Loew, who also was interested in penny arcades, writes of Adolph Zukor in this same issue: "A relative of Adolph's about that time made a small side investment in a penny arcade. Mitch Mark, who turned out to be a genius, too, was his partner. Zukor and Kohn were invited in for a share on a small investment. They constructed a place and made the 14th street arcade one of the early conspicuous ones of that business.

"Adolph interested me. I had formed a friendship with David Warfield, the distinguished legitimate star. I talked it over with Dave. We pooled some money and went in. We didn't stay long. But I got a whiff of the show business and it never left me.

"Zukor soon severed his associations and branched out more ambitiously with William A. Brady in a 'Scenic Railway' show. It wasn't an amusement park ride—it was a motion picture 'racket'. The customer, for a nickel, sat in an oscillating seat and a film flashed, flickered and fidgeted before his eyes, unrolling scenery and giving him the illusion of traveling past it.

"It was a quick and disastrous failure."

There, you will see, is where the motion picture industry received its original impetus.

THE penny arcade is one concession that appeals to all. From tots in arms to tottering old men—and grandmothers with their grandchildren they can all find something amusing. Jim, the boilermaker, comes in and hits the striker—reaches 3,000 and rings all the bells. Watch the crowds line up for a chance to reach his mark. Can you match it? Jenny, the milliner, gets her fortune told: "You will be married next year" and drops another penny in to see if she can't possibly make it this year. Bobby, the 10-year-old, drops penny after penny to see Jack Hoxie chasing a bloody villain across the desert (in the old reliable Mutoscope) or some other thriller like that. And on and on like that for days. Something for each type of person—and some things for all types.

FROM these pennies, small tho they may seem, great fortunes were built—and many are now in the making. Some of the leading men in the movie game today got their start in the penny arcade.

The penny arcade is a business which gets repeat play without actually transferring any merchandise at all. The youngster (and all are youngsters once more in the arcade) will hit the bag over and over again—leave a dollar perhaps—and yet leave the machine yours, intact as he found it. No investment given away, just straight amusement.

And the investment is comparatively small. While some outfits can be bought for as little as $1,500, it would take only about $5,000 to build an A-1 model outfit—up to date in every respect—the kind of outfit that would more than pay for itself in one season. And the first investment is practically the last one. There is little if any merchandise to be bought—the cost of the upkeep is little and the machines require no experienced caretakers. Any man handy with a screw driver and a few people on the floor changing pennies and your overhead is taken care of.

Before actually buying an outfit for any particular park there are several important factors which the buyer must take into consideration.

IT IS always best if possible to have the arcade on the midway somewhere near the entrance. This usually works out best because the arcade gets the play from the visitor coming and going. Coming in when they still have all their money, and going out when they have a handful of change to get rid of. Tho I do know of one particular instance—on a long boardwalk—where the arcade was placed by the park manager all the way at the end, in order to draw the people up to that end, and thus help all the other concessionaires out.

In the arcade, naturally, the wider the frontage, the better. While it would certainly make a wonderful flash to have a 25-foot front, one of the most successful arcades in the country being run on Times Square, New York, paying a rental of $20,000 each year, has only an eight-foot front—and a most attractive one at that. The big advantage of a wide arcade is the fact that one can line machines up on both sides and have several rows down the center.

When planning an arcade it is usually customary to have all the athletic machines in one corner of the arcade—near the rear. The man or boys who want to punch away or strike at a bag know where to go and will want to show off to all the other men just what he is accomplishing, while the women and children do not always like to be mixed in with all the noise and hullabaloo. A double row of Mutoscopes down the center with drop picture machines on the sides makes an ideal combination—with a number of big flashy machines near the entrance.

An attractive entrance and good sign go a long way. A number of the most successful arcades have big electric signs reading "Amusements for All", "Penny Palace" or "Admission Free", which can be seen from all parts of the park.

THE arcade man must first divide up his patrons into groups and approximate about what proportion he expects to have of men, women, boys and girls. For the men, he must have plenty of athletic machines like punching bags, dial strikers, grip machines, etc. For them, too, he must have drop picture machines and Mutoscopes with so-called spicy pictures.

For the women and girls there must be plenty of fortune telling machines like the horoscopes, grandmother fortune machines and so on, and picture machines with pictures of the milder type.

For the little boys Mutoscopes showing moving pictures of famous actors and screen stars in comedies as well as Western thrillers—and pistol target machines appealing to both men and boys.

Then just a few vending machines of the peanut and ball gum type to get the penny of the passerby just aching for something to chew on. And all are contented.

The idea in selecting machines is to get a large number of non-merchandise machines, so that you will not keep on spending a large amount of your income for merchandise all the time. Specialize in straight amusement machines and you are always playing safe.

Evolution or Extermination for the Park?

By A. R. HODGE

INDUSTRIES of all kinds today are confronted by great and numerous problems brought about by changes. The late war is, of course, blamed for these changed conditions, just at it is blamed for the abnormal weather which we have been experiencing for the last few years.

These last few years, perhaps more than any others, have been years of industrial evolution amounting in some instances to revolution. There perhaps is little solace in the fact that other industries have had their troubles during these recent years of changed conditions, with business none too good for the amusement park, but there is comfort in the realization that the other fellow has been able to adapt his business to them and evolve a method or system which will ultimately, if it has not already done so, pay as large dividends as he has ever enjoyed.

The automobile and the hard road have changed conditions greatly for some of our amusement parks. The roadhouse, with its "hard" liquor, soft lights and free dancing, has made its appearance almost universally as a competitor. Higher rents and taxes, wartime wages and, in fact, that tremendous cost increase all along the line, have changed our basis of operation.

"BUT what is the remedy?" you ask. I am not posing as a specialist for sick amusement parks, nor as an all-wise adviser, but I have found a few things bearing upon the changed conditions which confront us in these times which I am glad to pass along.

When traveling on the public highways I have noticed that all of the traffic is not from the city, but almost if not an equal amount is to the city. In other words, the small-town man, the farmer, etc., is spending his holiday or week-end in the city, while the big-city man is going to the country. Why not then divert more of your advertising appropriation to the small-town papers, use some highway and small-town billboards, distribute some tire covers in the small-town and country districts, and if you distribute passes or bargain tickets, cover all the outlying territory for 50 miles or so around your district? The stranger is a better spender always. Your park is a greater novelty to him—everything in it is new. He wants to try everything once. He has less pleasures in your kind in his life, and when he comes will spend more than your regular "city broke" patron.

As to high taxes, high rent, etc., the best relief for this situation, or perhaps I should say the best offset, is to own your own concessions. That is to say, own as many of them as is practical from an operation standpoint. I do not mean to include in these small games, novelty stands and the like, as in many such instances a good concessionaire can make a good living for himself and still pay you more rent than the same location would earn for you should you attempt to operate it with help, too often dishonest, discourteous and disinterested beyond the contents of the weekly pay envelope. But I am referring to the larger concessions, and in these I would include refreshments, hot dogs, etc. The earnings of these concessions if diverted from the pockets of a number of concessionaires into your own treasury would, in most parks, more than take care of your increased rents, taxes, special assessments, etc.

NO doubt many of my good friends among concession men will accuse me of disloyalty to their cause when I make the above recommendation, but to them I shall say that unless certain parks which are now staggering under a too heavy financial load adopt the "own-your-own" policy and thereby obtain as nearly as possible 100 per cent of the moneys earned in their grounds, they cannot continue to operate as parks; and, therefore, the days of concessionaires on the more important features in these parks are numbered in any event.

Extermination will prevent evolution, so let me repeat, own your own concessions so far as possible and practical, and when you are passing judgment do not be too sure that this or that concession cannot be run to advantage as a "park-operated concession."

In the matter of wages there is little to be said, as this is practically a closed book. However, it is sometimes surprising to note how much chopping can be done if we analyze our payrolls carefully, with the thought in mind of eliminating all employees who are not absolutely necessary, perhaps substituting for some full-time employees extras who will work during the rush hours of the day only, or on rush days only.

One big item where a possible substantial saving may be made is in music. The new mechanical musical devices are revolutionizing this phase of our business, and in due time, I believe, will supply most of the park man's musical requirements and at a tremendouse saving to him, and, what is equally essential, without lowering the standard of his entertainment.

WEATHER is, of course, the real problem. We cannot hope to control the elements, but we can so arrange our plans as to be least affected by it. To begin with, I do not advocate any extensive layout for bands, orchestras, revues, free acts or what not, until the end of June, when the weather is supposed to be normal (if it ever is to be), with only occasional rain under normal conditions. Next, if you distribute any great number of gate or concession passes or bargain tickets, print conspicuously thereon, on your Saturday, Sunday or holiday tickets, or on all of them if you choose, "In case of rain on the day indicated hereon, this ticket will be honored the following Monday or Wednesday," or any other day or days you wish to specify. This will save for you a lot of the patronage which you would have had on the day of the rain and thus your rainy day will prove to be not a total loss.

In building new features, keep in mind the shelter idea as much as possible, as every square foot of shelter you can provide will pay for itself many times over on shower days to come.

If dancing, skating, or anything else can be so developed as to pay during the fall, winter and spring months, develop it, as it will help pay rent, taxes, etc., on your summer season.

STRIVE for newness and change in your free and special attractions; your patrons tire of the same old attractions just as they tire of the same old rides and shows. You cannot change the latter each year or two, but you can the former. Your public is fickle and if you don't give it the newness and change which it desires it will go where it can get it. Too many of us sit back and do the same old stunts year after year when a few new ideas which would cost no more to execute than the old ones would greatly increase our business. If you can pack your grounds by means of new features, be they free attractions of a new type, the Mardi-Grass Carnival, or what not, your old devices can still be made to earn handsomely, and it is far cheaper to invest a reasonable amount in big free or special attractions than to build new devices, buildings, etc.

Study your public in your park!

Evolve your method so as to most nearly fill its requirements!

Fill these requirements 100 per cent and you will succeed!

Fail to fulfill them—stagnate—keep on "dishing" out the same old "stuff" year after year, and you will fail—slowly, perhaps, but surely!

Wise evolution spells Success! Stagnation, Extermination!

What's Ahead for the Carnival Midway

By LOUIS HEMINWAY

TO prognosticate the actual future of the carnival is an almost superhuman impossibility, and will be until the owners and managers of this form of outdoor amusement awake to the fact that several important and drastic changes are positively essential to secure for themselves a safe, sane and prosperous future.

This form of amusement has contributed untold pleasure and happiness to the masses for many years, and will continue to do so until the mind of man runneth not to the contrary.

The carnival cannot expect to receive fair consideration and co-operation from civic bodies as long as the present methods used by certain managers remain in effect. They judge all alike.

A few sentimentalists of the old school, as a rule graduates from the rank of concessionaires, rue any change. The modern, up-to-date, alert manager sees the present-day trend, and is wise enough to govern himself accordingly. He has already started to clean up and improve his show. Most people are prone to give hasty judgment, and figure that all shows are alike, therefore, those who persist in following the old system are deeply injuring those who are striving to place their shows on a high moral plane, eliminating all "grift" and objectionable features that in the past have given carnivals the "black eye" in so many cities.

The carnival of the future must be clean in every respect and live according to the letter of the law.

The day of the "grifter" and "grift show" is ended. The people will not stand for it. He must be put out of business or reform, otherwise he will have to seek some other means of livelihood. In the meantime he is dragging down the men who have thousands of dollars invested and are striving to conduct their shows in a strictly legitimate manner.

THERE is but little doubt that within a fews years all carnivals, save perhaps four or five of the very largest, will be motorized.

This matter should and will be given serious consideration. With good roads in all States and vast sums being expended each year for their betterment, it is not a difficult matter. In fact most feasible.

Many of the smaller carnivals and circuses have been using this means of transportation, and their reports are most favorable.

Consider the excessive railroad rates, demurrage, car rental, hauling bills, extra help, loss of time, etc. Likewise remember that soon all wooden cars must be replaced by steel cars. The carnival of the future will be motorized. In the meantime the owners will cut down their trains. The sleepers and stateroom cars will be practically eliminated. The number of flat cars will be reduced to the minimum. It may be all right for advertising purposes to claim 20, 30 or 40 car loads of amusements, but it's not the train that brings you the income.

What the auspices want is the number of rides and shows you carry, and the committees and fair secretaries don't as a rule care whether it takes 10 or 50 cars to transport your show paraphernalia.

The overhead will be watched more carefully. Vast sums are spent needlessly. The business will be conducted and systemized the same as any other business. Managers will not be imposed upon and will pay only just prices for what they use.

Percentages will be cut down. Why should a manager pay 20 per cent for a fair that is not worth more than 12½? In most cases it is "dog eat dog" just to keep the other fellow out.

A real, honest-to-goodness organization will fix these matters, and in the near future one will be formed.

Nothing but legitimate concessions will be carried. Only such as advocated by *The Billboard* and the United States Government. Out-and-out gambling will not be tolerated. Here again your organization will play a prominent part.

The concessionaire can make a good living dispensing merchandise legitimately. The percentage is always in his favor. Plenty of stock must go out. Gaff and crooked stores have had their day.

Clean concessions and clean, moral shows. That's the edict. The men who carried "rat-eating", raw cooch and blow-off for men only shows have seen their day. These men have done their fellow showmen thousands of dollars of harm, and unless they mend their ways their days as carnival owners and showmen are at an end. If the carnival managers don't stop these men, the Government will, and that is no merry jest.

WHEN the carnival manager has adjusted himself and runs his show on strictly legitimate lines, he will have nothing to be ashamed of. You will have no reason to pay the grafting city or county officials. You have nothing that needs protection.

You stand on your own merits.

Your general agent, no matter the size of your show, will do his work in a more business-like manner. He will not be allowed to follow the lines of least resistance. The harder the town, the better the gross. There are plenty of spots in the world, and there is no need to follow two or three other shows.

Have an agent who attends to nothing but the routine duties. He can do his work properly. One man can handle this department.

All carnivals will carry their own billposter. He will bill his town and the surrounding country like a circus. You do not have to depend on the local biller, who as a rule will give the picture man a far better showing than the carnival. Your man will get results. You will feel your show is properly billed. See your regular contract and you will note that his salary is generally paid by the other fellow.

THE pass situation will be handled differently. Why should you flood the town with passes? There are only a select few city and county officials, press and some incidental cases entitled to passes, and they should be limited in every case. It is unnecessary for you to be indiscriminate in this matter. You pay the railroad for hauling your show. Should every employee be entitled to a pass? Do they give any free transportation to the carnival manager? They do not issue any free passes to carnival managers over their road. The telegraph operator does not send any free messages for you. The janitor at the courthouse does not black your boots, and yet Tom, Dick and Harry think they should have a pass, and many owners, being good hearted, give them. What for? Cut it out. Limit the number. Make it an iron-bound rule.

GREAT changes will be made in the list of attractions carried. The midway will assume a new aspect. Old rides such as merry-go-round, Ferris wheel, whip and coasters will be everlasting. New rides have been invented and will be every few years. Each will have its vogue and be replaced by something new. Certain shows will endure for ages, but soon new, different, more entertaining and instructive shows will line the midway. They will have to if business is to be secured. Consider the progress that has been made in all lines of endeavor during the past few years. Most of the present shows have been in existence since the first days of the carnival. Get busy. Figure out something new. Is the show world so stagnant, the originators and inventors so deep in sleep that they cannot think up something new? They can. They must. The carnival of the future must advance with the progress of the world if the owners expect to reap a golden harvest and make each and every spot a "red one".

The carnival manager is one of the most imposed-upon citizens of the States. He seems to be the target of all. He is charged in most cases excessive rates for everything he gets, and yet he is one of the best fellows on earth. His charity is unsurpassed. He gives freely. Generally more than he can afford. Yet he is taken advantage of each week. The railroads, transfer companies, light people, all charge him more than anyone else. There is no reduction in his case, yet he is a cash customer. To absolutely secure a bright future for this form of amusement, the carnival owners and managers again should create an organization. They must profit by the mistakes of the past. This organization is most essential or disaster will come and come soon. The new organization must be run on entirely different lines.

The members must make up their minds to work in unity. They must work, not for any personal gain or privileges, but for the betterment of the business and the welfare of each other. All cut-throat methods must be eliminated. Strict rules and regulations should be made and lived up to. Unless a man is willing to do this, he should "paddle his own canoe" and await the consequences. You must have real men at the head. Men who are heart and soul for the carnival. Men who will work without any thought of personal gain or interest. You must have men who have actual knowledge, not merely hearsay men, who have been closely connected with the carnival and know its needs. Men who can make the public appreciate the carnival, not condemn it. Men who can and will go before legislative bodies and secure favorable legislation without needless expense. Men who are strong enough, fearless enough to drive out the grift, grifter and unprincipled owners. Letters won't do. It requires action, personal action, and the quicker the better. Drive out the unclean and make the business pure and wholesome.

THERE is plenty of propaganda out against the carnival, and will continue to be until you take some means to stop it. Certain interests are trying to kill the carnival, and you by your own actions are helping them rather than preventing the seed to be sown.

Will you sleep on or awake and prepare your defense before it is too late? Team work alone will win—the star of the game is but a flash in the pan. Note the good work being done by other organizations in the amusement world. One you might say in its infancy, the T. R. M. P. A., with a sterling man, Paul English, at its head. He does not work for the benefit of the Paul English Players, but he is working tooth and nail to secure favorable legislation for every tent repertoire manager in the association. Look at the work accomplished by Equity. They and other like organizations have won marked success. They have worked for the mutual benefit of each other. You can do the same.

Start right this time. Make your organization as firm and everlasting as the Rock of Gibraltar. Drive out the fellows who won't play fair.

Just because a man is fortunate enough to have a big show does not give him any more privilege than the little fellow. The big man may talk of the cleanliness of his show and how willing he is to obey the law, but sad to relate that in some cases when the opportunity arose and there was no opposition from the local authorities they dug up out of their place of concealment all sorts of forbidden games, and told the boys to take their best hold. Have they any more right to run the "grift" if only for a week or two? Fellows, practice what you preach. Sincerity should be the motto, despite the size of the show. Because you have reached the heights, you have no special privilege. Maybe once upon a time you were a concessionaire or a small showman.

There are lots of carnival men who would be more successful if they would clean up their own shows and keep them so every week of the season, and, therefore, learn to pay more attention to their own affairs and less attention to the affairs of others. Don't say one thing and then do the other. Be fair with your brother showmen, work for the betterment and uplifting of the outdoor show world, and success will eventually be yours.

The Minstrel Situation

By SAM GRIFFIN

MINSTRELSY—is it dead? has been the subject of much discussion in the columns of *The Billboard*. I do not now recall anyone connected with minstrelsy making the definite assertion that it is dead, but the fact that many are ready to argue that it is not gives one the line of thought that may be passing in the minds of some.

Why the discussion? If it is not dead—and I for one am sure it is not—what are the unfavorable symptoms which give rise to the discussion? Is the public tired of the minstrel show or do such unfavorable conditions prevail at this time as to prevent this kind of a show traveling and showing at a profit?

If the way is blocked, as two minstrel men recently asserted, who is blocking it?

FIRST take the case of the railroads. Before the war many roads gave the manager a theatrical rate. Now you are told you can possibly ride if you pay full fare for each and every member of your company.

This notwithstanding you notify the railway company when you are to leave and where you are to go for your next engagement, how much baggage you will have and, in fact, all information it will need to simplify the handling of a company of anywhere from 20 to 40.

Still the railway agent smiles and tells the minstrel-show manager he will have to pay for each and every one of his company just the same as a single passenger who comes unannounced. The railroads get the business in wholesale quantity, but charge retail prices.

If the stagehands' union decides the show needs one or more carpenters, electricians or property men they are arbitrarily put on and the manager pays the same rate of weekly wage as a *Ziegfeld Follies* show getting from $5.50 to $6.60 top, tho the minstrel show usually does not get half of it.

The two conditions already mentioned add $200 per week to the former expense of a show of 20 people.

THEN come booking conditions. Under present chain-theater conditions the picture-theater trust controlling all or a very large part of the theaters in a given territory, with a circuit manager doing the booking for them, does not find business so good after the paper for a road show goes up. Neither will the pictures likely do very well for a few days after the show has gone. Thus, while the business for one night may be considerably greater than with the picture program, the total for several days, including the time before and after the road-show engagement, does not come up quite to a straight picture program. The circuit manager of the theater trust therefore is not inclined to look favorably on routing the minstrel aggregation.

Where a circuit manager is found who, upon urgent request from the few of his local representatives who were former real managers, decides to put the show in a few of his towns on certain nights when it will not interfere too much with picture booking, this usually means that out of say 10 towns on the circuit the show will likely get four on the low-spot days. It has to skip some of the best ones. The agent then has to fill the open dates the best he can, playing high-school auditoriums, halls or anything he can get. Many dates in this way have to be played where it is known beforehand that nothing but a loss can result.

THESE, I think, are a few of the difficulties which block the minstrel show of today.

Minstrelsy probably contains more of the "vitamins" necessary to sustain the life of the theater with talent of greater and more clever skill each year than any other branch of the business. Minstrelsy will not die. It is now filling a difficult position on the program of the country's amusements, but it will a little later be offered a better "spot", and it will, as it always has, fill it most creditably. The future, however, may see some changes as the result of new ideas from those connected with the profession whose love and enthusiasm never dim.

The adjustment of obstacles, such as those the railroads present at this time; the ironing out of booking conditions, as well as a fairer arrangement with some unions, will all come in time, and again we shall have the gorgeous costumes; the fast, snappy, perfect ensemble dancing; the unexcelled harmony singing and music, as well as the solo work of each; and, lastly, the brand of comedy that only the minstrel show presents will be found in large minstrel companies, which will beat a rat-tat-too up and down and across the country.

Impromptu Humor Encountered in the Theater

By William J. McNulty

THE stage is looked on as a sphere of set and rehearsed humor only. And yet more impromptu humor has been in evidence on the stage than in any other individual sphere of human activity.

Alla Nazimova was struggling thru her lines in a new vehicle in a Washington theater. Much to her annoyance and to the discomfiture of her supporting players and the audience, several girls of the sub-deb age insisted on loud talking in a box, this resulting in distraction of interest for the players and customers.

Mme. Nazimova thought the disturbers would sense the indignation of the audience. However, the glares of the annoyed spectators went completely over the heads of the box occupants. They continued their disturbance during the second act of the play. During the intermission they had been comparatively silent, but just as soon as the curtain ascended again they could be heard all over the house, with not only their chattering, but their giggling.

Finally, unable to stand the annoyance any longer, the star of the production stepped out of the character and to the footlights, directly in front of the box containing the offending girls. Then she said, loudly and cuttingly, "Is Mr. Maxim, the inventor of the silencer, in the theater?"

It was a forceful hint. The girls accepted it, and there was no further annoyance that night.

On another occasion Mme. Nazimova was playing in Washington, when several society matrons made of themselves nuisances for the players and spectators. The disturbers were seated in a box and kept talking loudly, oblivious, apparently, to the activities on the stage in front of them. They were in animated discussion evidently on the merits and demerits of the ruffle and the flounce.

Mme. Nazimova found it impossible to concentrate on her lines, and nearing the close of the first act, she stepped out of the character and to the footlights so she faced the disturbers. After a pause which produced a lull in the chatter in the box Mme. Nazimova said, in a tone of 100 per cent sarcasm: "When the performance in the box is over, we will resume our humble efforts on the stage." A laugh went thru the audience, followed by applause. The balance of the play was produced without further interruption.

WILL ROGERS, in the course of his monolog, was referring to his experiences in the movies. The date was in Louisville and the house was filled to overflowing. After making a number of humorous allusions to his contacts with picture production, Rogers invited anybody in the audience to shoot a question at him on the movie angle.

Down front, a wise bird, who had been, apparently, hobnobbing with the swallows, decided it would be a lark to accept the invitation. He climbed to his pedals and chirped: "What's your greatest claim to fame?"

Quicker than a piece of antique feminine bric-a-brac could say: "Yep," Rogers came back with one of sterling silver, "I'm the only man who came out of Hollywood with the same wife he went in with."

The management of a Wisconsin fair decided to offer drama as a change from vaudeville. A company of players was recruited in Chicago for the fair week performances. After a week of rehearsing the company opened at the fair. The name of the male lead was Arthur Booth.

After the debut of the players, the members of the audience were invited to shake hands with the actors and actresses on the stage. The first person to head toward the stairs leading from the pit to the stage was an elderly woman. As soon as she reached the stage she was introduced to Booth by the master of ceremonies. She gave Booth the optical assay, and then inquired: "Are you the good Booth?"

The leading man curtseyed politely, and replied: "No, Madame, I'm only the fair Booth." The woman was about the only person within hearing that didn't laugh at this sally, which proved the salvation of the actor from embarrassment. Very likely she got the point a couple of weeks later at a funeral, and when she laughed, was ejected, and felt put out about it.

THE Metropolitan Players, a dramatic repertoire organization, on tour thru upper New York State had been in the habit of digging up its bit players in each stand. This helped effectively in reducing expenses, but did not result in letter perfect productions.

When the company collided with Malone, N. Y., the stage manager went on a still hunt for the several local amateurs needed to fill out the cast for the engagement of three days.

One of the bits consisted of the words, "The horses are here, sir," with the amateur to show himself in a doorway, then, in a minute, to disappear until the next performance.

Despite the fact the stage manager rehearsed him for a half hour, the rookie stepped inside the doorway, and yelled: "The camels is here, sir."

George McCarthy, who was playing character roles in the company, was in the scene with the local thespian. McCarthy felt like exploding, but he restrained himself and said in a clear voice: "Well, go put away the liquor. It's just seven days since the Campbells were here."

EDWARD CULLEN, who has served as leading male in various dramatic stock companies, was doing the bulk of the work in *The Whole Town's Talking* when a mishap came his way. In the play he was to climb on an electric fixture and hang there while his two enemies were smearing themselves over the room in the darkness, each thinking he was handing a pasting to the hero of *Hectic Hollywood Hours*.

However, the best laid plans of mice and men, including leading men, are often wrecked. In this instance Cullen wrecked himself as well as his plans, for he brodied from the fixture and oscillated to the stage floor. When an inventory was taken it was revealed that one of Cullen's arms was broken.

With his arm in a sling, he finished the engagement, and when the company closed and the players were allowed to take the usual liberties with their lines without fear of feeling the rod of the director, Cullen was invited to contribute something out of the rut to the entertainment. "What can you do?" he was asked. "I can do a swan dive from a chandelier," was the reply.

CHESTER DeVONDE, playwright, director and actor, was heading his own dramatic repertoire company on a tour of New England and Eastern Canada when he ran into some severe editorial criticism in one of the stands. The editor of one of the local dailies referred to DeVonde as a "member of the cheap 10, 20 and 30-cent tribe."

The bulk of the plays produced by DeVonde were written by himself. His features were *Ten-Ton Door* and *The Ape Man*. All were sensational melodramas, and while by expanding the imagination several city blocks the situations might be considered possible, they were hardly probable. But there were thrills and chills aplenty.

DeVonde took umbrage at the editorial criticism. But he said nothing until the editor injected the allusion to the "cheap 10, 20 and 30-cent tribe."

The stage manager handed DeVonde a copy of the issue containing this specific bombast, and the actor went up higher than Lindbergh. It was between the acts, and he hopped in front of the footlights with an impromptu address in which he retaliated on the editor by referring to the latter as "a member of the cheap two-cent tribe." The editor, who had been working under the cloak of anonymity, while DeVonde had been out in the open, ceased his attacks on the actor.

AL HERMAN, black-face vaudeville monologist, was working a supper show in a Boston vaudeville theater when he saw two girls in the front row eating candy from a paper bag.

Ad libbing is nothing new to Herman. In this instance he halted in the middle of his monolog, and, addressing his talk to the candy munchers, wanted to know if there was enough in the bag for three.

One of the girls replied: "The candy is sour." "That's so sweet of you to invite me down," responded Herman, as he left the stage and seated himself beside the girls, where he dug into the bag with both hands. He was there for a couple of minutes before returning to the stage.

Later, the same week, Herman ordered the orchestra to play while a man walked to a front seat. Before the customer seated himself, Herman inquired why the customer was tardy. "I had to eat with the Mayor," explained the latecomer. "Well, if there's any hay left, let me know," retorted the monologist.

A box-office man in a Michigan theater was busily engaged in selling tickets just prior to the beginning of a performance by a troupe headed by Blackstone, touring magician and mentalist.

Up stepped a middle-aged man to the box-office window and hurled three questions in rapid-fire order at the occupant. The queries were: "Who am I?" "Where do I live?" "What is the law?"

The box-office man was nonplussed for just a few seconds. Then he came back with: "I don't know, but go inside and Blackstone might tell you."

ANNA EVA FAY, veteran mentalist of vaudeville, and her own touring company, had been subjected to considerable criticism in one of the newspapers in a New Jersey city. It was intimated that Anna's mental telepathy was a combination of boloney, applesauce and banana royal.

The next performance of the stage seer after a bit of outspoken criticism, found the performer in none too amiable mood. When one of the members of the audience accepted the invitation to submit a qustion to Mrs. Fay, she promptly replied: "I can't answer that. You had better ask *The Daily News*. It sees all and knows all." She had reference to an ear on the front page, which claimed: "*The News* Sees All—Knows All."

Daniel R. Ryan, heading his own dramatic repertoire company, was featuring *Virginius* as a period costume production. A number of supers had to be hired for each stand. One of these was to lie on the floor of the stage and play dead. Ryan was to kneel beside the prostrate form and bemoan the loss of a faithful servitor. "Alas thou art dead," said Ryan as he bent over the face of the spear toter.

The words of the actor were accompanied by a spray. The super had had his annual bath and objected to another. He squirmed just as Ryan finished the sentence. If the actor could have had his own way at the time, his sentence would have been much longer and hard labor with it for the super. Anyway, it was a moving line, judging from the activity of the "dead" man. A titter ran thru the audience like a pianist tuning up on the keys.

Ryan refused to be caught napping and have his tragedy converted into comedy. He quickly added: "No, I am mistaken. He moves. Ah! But he is now dead!" A glare at the super was enough. He did not move again until the curtain went down. And then he moved quickly, for he was thru as a member of the Ryan supporting cast.

A GROUP of Tommers came into an 8 o'clock town in Kansas to give their version of *Uncle Tom's Cabin*. They made the acquaintance of an elderly man, who was manager, stage manager and janitor for the theater. The production was one Dave Belasco wouldn't rave about, but he would rave at.

After the first act, the male lead of the company came out in front of a drop and apologized to the handful in the audience for a delay in getting started. All of the audience except one man walked out on the speaker, an old fellow in the hairless haven.

Just before the opening of the final act, the leading man congratulated the lone survivor for his capacity for punishment. To which the major domo of the theater poked his polished dome out from the wings and said: "Ain't no use to talk to him, boss. He's purty deef. He's gotta stay there anyhow cuz he's the local censor."

An actor who had a failing for walking about in khaki riding breeches was in Eastern Canada when a search was being made for a negro named John Paris, suspected of a brutal murder of a nine-year-old girl. He had disappeared wearing riding breeches of khaki color.

The actor was out walking on a railroad line one afternoon, when he was pursued by two men. Thinking the strangers meant to attack him, he ran. However, he was captured. When the men looked him over, they saw he did not tally with the description sent out of the fugitive.

One of them apologized for chasing the actor, and then said: "Have you seen Paris?" To which the performer, now at ease, retorted: "No. But I've been in Montreal."

TOBY LYONS, vaudeville, burlesque and musical comedy comedian, was touring New England at the head of his own vaudeville company. One of the acts comprised trained ponies, dogs and monkeys. The next stand was a jump of only a half hour's ride by motor. Toby decided to run over to the next stand, spill a talk on his show in the theater between the acts of a drama staged by a repertoire group, and then hustle back in time for his own act, at the close of the bill.

In delivering his harangue on the good points of his troupe, Lyons referred to the animal act. From an upstairs seat came a voice to interrupt the talk. "Have you any mountain lions?" was the wheeze from the region of the roof. With an accompanying snicker.

"No," replied the comique, "but we have Toby Lyons—On-the-Level Lyons." The retort sent the heckler into a shell and built up business for the vaudeville company's engagement far better than had been expected. The whole town was talking about Lyons' flashback for weeks, with the heckler spotted like a leopard by his fellow townsmen.

Lorenzo Richey and Frank Fey had been pals with several dramatic repertoire companies. After they separated Fey lost track of his erstwhile chum. One afternoon Fey strolled into a bowling alley in an Eastern Canadian center. There he was astonished to see Richey perched on a stepladder, painting the ceiling. "Why I didn't expect to see you get above me," quipped Fey, then director and comedian with a traveling dramatic troupe. "Ah!" retorted Richey, "in this life we play many parts, my boy."

Edward Mason, leading man of a dramatic company playing one-night stands in the East, was asked to refer to the rebuilding of a theater in a small city in which the company was playing. While he was doing his oratorical bit between the first and second acts of the play, a wisecracker from the audience broke in with: "How about the acoustics?"

Quicker than a policeman could scent a still, Mason replied: "I don't know anything about the acoustics, but I've seen some Yankee settlers."

MARSHALL P. WILDER, diminutive monologist of vaudeville, collided with James J. Corbett, ex-heavyweight champ., and familiar figure in vaudeville and musical revues. It was on Litup Lane, in the zone popularized by *Will You Love Me in December? Yes, I May, Walker*, when he started to run.

A sister act was on the same bill with Wilder. They made him wilder when they stopped a few feet from the midget and giant, and conversed. Quoth one of the actresses: "That's Jim Corbett." The other asked: "Which one?" And Wilder, five feet, four inches tall, and only 120 pounds, against Corbett's six feet and 215.

A persistent hisser annoyed both players and audience during performance of a tab. revue in Manchester, N. H. Finally Lew Norton, comique of the outfit, stepped to the footlights and said: "If the snake will come out of the long grass we'll take him back to the horrors hospital, and he'll be back among the pink elephants and cream crocodiles."

An "All-Star" Cast of the '80s

WHILE work was under way recently at the old Sullivan House in Marshall, Minn., workmen found a handbill advertising a play scheduled for that town in 1886. The piece was *Above the Clouds*, described as "a brilliant event, with eminent artists on their first trip thru Western Minnesota," and the cast contained the names of Lawrence Barrett, Joe Jefferson, Nat Goodwin, Billy Florence, John Dillon, Henry Irving, Mary Anderson, Clara Morris, Miss Lotta and Mrs. Langtry. The price of admission for the entertainment was 25 and 35 cents.

J. H. Carmody, manager of the Auditorium, Sioux City, commenting on the discovery of the old bill, as reported in newspaper dispatches, says that somebody must have had a grand dream. Carmody declares he saw Booth and Barrett in Sioux City in 1889, and they were playing at $2.50 top. Carmody says he has not been able to find anyone who remembers the cast.

Lest We Forget--A Review of Vaude Favorites

By Roltare Eggleston

THE years roll on and another one is about completed. Christmas is nearly here, the holiday spirit is abroad in the land, and folks in the theatrical world are wondering what the New Year will bring forth.

It is difficult to visualize the many and rapid changes taking place in the present-day theater, and surely no one would undertake to predict that another year could make such a vast change as the one now closing. The newest fad, the "oral screen", seems to have the call and all else is for the present being subordinated to the speakies.

When one looks back a few years there is a feeling of pleasure in remembering the stage and its personnel when we had artists of renown and not the canned shadow. I do not remember all of the stars that have shone during my connection with the business, but my readers might be interested in a few names recalling those favorites who have helped enlarge vaudeville's spotlight.

LET'S handle them in bunches and listed according to the specialty they presented on the stage. There was Pat Rooney and Barney Fagan, two of the greatest clog dancers that ever lived, whose vogue brought a regular avalanche of cloggers to vaudeville.

In contrast with the clog dancers there were the fire dancers and the fire eaters, two extraordinary styles of entertainment, both of which seem to have gone out along with leopard skins worn by acrobats.

It seems that we have had story tellers always. I'm speaking of the stage, of course. My first recollection being J. W. Kelly, "The Rolling Mill Man"; what a wow he was! About that time the monologistic craze struck the stage and brought into the spotlight such artistic story tellers as George Fuller Golden, Charlie Case, Ezra Kendal, Stuart Barnes, Frank Fogerty, Lew Dockstader, James Thornton, Julius Tannen and Walter Kelly.

Then came the introduction of dramatic stars in vaudeville with Clara Morris, Amelia Bingham and scores of other.

THE protean act once held the boards as a great attraction and that brought such "lightning change artists" as Lafayette, Henry Lee, Charlotte Parry and Charles T. Aldrich. This style of entertainment is still well received, and at present we have Owen McGivney, Frigoli and "Doc" Baker. Venita Gould and Juliet are character artists giving impersonations without the changing of costumes and in this list we certainly should include artistic Elsie Janis.

Then out of the West came the rathskeller acts and there was borne a mess of barber-shop harmonies that came near blanketing the business like smoke over Pittsburgh. It was almost an epidemic, but did not last. Today we have similar acts, but in a rarefied form, such as Healy and Cross, Van and Schenck and Rome and Dunn.

Trained dogs, horses, seals, lions, leopards, elephants and what have you, came and went with the shifting demand for novelties until most of them have gone except man's greatest pet, the dog. Oh, yes, I nearly forgot Apdale's Bears and Wormwood's Monkeys.

Another great animal act was the "drunken dog", dressed like a clubman going home late at night and barely able to navigate. That stunt was really an accident, but the trainer received great credit for training an animal to walk like a drunken man.

JUGGLERS seem to be among the sure-fire acts of the stage and early vaudeville brought Cinquevalli to America. He was the peer of them all at that time. He was followed by Paul Conchas, who juggled cannon balls, wagon wheels and other heavier than air objects. Today we have several who have surpassed the older names, principally the Italian juggler, Rastelli, who is without doubt the greatest exponent of the juggling art the world has ever seen. Of course, our own W. C. Fields, now a hit in pictures and musical comedy, was better than many others.

Magic is among the perennials and the art holds a unique place on popular programs, no doubt due to its mystery and wide general appeal. (Incidentally it is one form of entertainment that cannot be perverted into something suggestive).

In the past we had such mystifiers as Ching Ling Foo, that smiling Oriental and infinite artist, who was first to produce large bowls of water in the center of a bare stage. The long list includes Horace Goldin, who startled America with his production, "The Bridal Chamber", and next by his "Sawing a Woman in Half". Harry Houdini, who rose from the dime museum to the pinnacle of fame because he baffled the world with his marvelous escapes from every known form of restraint, and who also deserves the thanks of a nation for his general expose of fake spirit mediums. Also there is Frederic E. Powell, consummate artist and gentleman of the old school, dean of the magic profession and originator of many present-day mysteries.

Next we have Thurston, who began his career as a "card manipulator", and today holds the premier spot as America's best-known magician. And do not overlook Harry Blackstone, a younger man and one destined to some day take his place among the great entertainers of the age.

FROM Reading, Pa., came most of America's best acrobats who have appeared in vaudeville for the past 25 years, including the Bert Banvard Troupe, the Four Bards, the Four Lukens, the Bellclair Brothers and the Rath Brothers, the last two acts being still in high favor.

Toe dancers have always held a spot in the sun which shines across the footlights and to undertake to enumerate even a few of those who have tip-toed to fame would require too much space. I might mention that "La Petite" Adelaide and Albertina Rasch are among the outstanding toe dancers who made fame and success on the stage and who are now reaping their reward by teaching others the art.

Back in the early days of vaudeville there began a series of "family acts", the Four Cohans, with Jerry, the father, and George M., the son, being among the best. The Four Mortons held as a unit until Clara began as a "single". The Five Sully Family, of which the parents are gone, was another great family name and act. Gertrude married "out of the business", but Sully and Houghton are still going strong. Eddie Foy is still remembered, and so is his talented family, some of them having scored personal hits on the stage. Bryan Foy is making a name in the film industry, and he it is who receives credit for writing one of the greatest song hits in history, for he is the author of *Mr. Gallagher and Mr. Shean*. (I had the pleasure of seeing the lyrics before they were completed, for Bryan did most of the song while appearing at Keith's, Indianapolis, where I was manager).

AT ONE time trick musical acts threatened to engulf our best-known castles of comedy. This style of entertainment was introduced by Staley and Birbeck, who appeared in a beautifully furnished room on the stage. Each artist was in evening dress. In an instant everything was changed and the audience looked into an ordinary blacksmith shop, with forge and anvil and other implements, all of which were musical instruments, while the players likewise had changed costumes to those of the workers. After giving a few musical selections everything was transformed back to the original setting. It was very quickly done and extremely startling when first witnessed. Then came "The Attorneys", with William Weston and his musical mongers, likewise in a home setting that started out like one of the present-day mystery plays, but in which the furniture and book cases turned out to be a well-balanced set of organ pipes.

Today we have music in almost every conceivable form and every known kind of instrument from the home-made affairs of the Weaver Brothers to Paul Whiteman's Band.

AMONG present day musical artists we have Miss Patricola, Eleanor Ball and Nonette, who have sung their way into the hearts of vaudeville patrons to the accompaniment of violins.

Probably you recall when "coon shouters" first became the rage. I'll not try to give you many names, but I would place May Irwin among the first with her singing of the famous song *Bill Bailey*. Also don't forget Sophie Tucker, who is still going strong. And while we are on the subject of the ladies of the stage, cast your eyes on this galaxy of feminine stars: Mollie Fuller, blind, but still carrying on; Kate Elinor, gone, but never to be forgotten, because of her infectious good humor; the tempestuous Eva Tanguay, of "don't care" fame; Trixie Friganza, whose screen career equals her success on the stage; Stella Mayhew, Emma Carus, Sallie Fischer and Sarah Padden.

Musical comedy brought us Fritzi Scheff and Truly Shattuck, as well as three great stars who have gone forever: Anna Held, Lillian Russell and Nora Bayes. Today we have Rae Samuels, the "Blue Streak" of the circuits; Belle Baker and Ruth Roye, all direct products of vaudeville.

The Current Outlook for Burlesque Shows

By WARREN B. IRONS
President Irons & Clamage.

A GLANCE at the theatrical maps of the larger cities will convince the practiced observer that burlesque is having a renaissance. New elements have been injected into the business that have upset the old traditions and infused new life into what for a time threatened to become an extinct form of entertainment. The present outlook in this field is very encouraging, and if managers and producers are wise enough to adhere to the principles that have helped to bring about the revival of interest there is little doubt that they will bring burlesque into something still better and insure its continuance on a plane that will keep it above reproach.

Burlesque has had its vicissitudes—its ups and downs—just as every other branch of theatricals has. Since the days of the old *Black Crook* Company it has passed thru many changes. Today, freed from the features that made it objectionable to a large section of theatergoers, it has built up a new clientele and is giving its patrons clean and clever entertainment that has changed the audiences from all masculine to a family gathering.

MANY causes have had a part in bringing about the change in burlesque. Doubtless, the chief one was the growing conviction that the old style vulgar show loaded with double entendre did not really pay. In competition with cleaner and more interesting forms of entertainment it gradually lost its pulling power—if, indeed, it ever had as great a draw as the latter—and forced the producers to provide something new. The result is the musical comedy style of entertainment combined with farce that prevails in most houses today. Not all have been converted to the new order of things, it is true. Here and there is to be found some one who prefers dirt to cleanliness and tries to get away with it. But not many succeed and those that are not weeded out by police interference are finding that their trade is dwindling to the point where there is no profit for them, and when that point is reached it is not long until there is one less regenerate in the field. Today it is seldom one hears adverse criticism of a burlesque show, while scarcely a week passes without one or more of the so-called legitimate shows being closed or admonished by the police to clean up.

A letter recently posted backstage at the Columbia Theater, New York, epitomizes the attitude of burlesque managements toward "dirt". The letter read in part:

"We wish to notify you that the management of the theater will not countenance or stand for any cooch, bumping, indecent exposure, grinding or indecent dialog in the performance on these premises.

"We wish to call your attention to the fact that if you do this you do it at your own risk, and if there are any legal difficulties arising out of the above-mentioned portions of your performance the management of this theater will not bail you out or assist you in any defense necessary or brought about by the municipal authorities."

A SIMILAR attitude is evident in every first-class house, not because the managements have gone puritan but because they know their patrons demand genuine entertainment, music and beauty. The burlesque show of today is a massive scenic production that bears little resemblance to its forerunners of 25 years ago. The scenic investiture is far more elaborate, the companies are larger, the talent more versatile. Added to all this, the house managements have adopted a cordiality towards their patrons which has engendered a friendly feeling that was lacking under the old regime.

One potent reason for the new era in burlesque is the permanent stock company, which has largely superceded the traveling show. The public has shown an unmistakable preference for stock, this being especially true of the neighborhood houses, which have increased at a surprising rate within the past few years. The first attempts to establish these companies were met with derision from the old like burlesque producers. They would never be popular and would be short lived, it was predicted. Instead, they struck a responsive chord in a public tired of the old order, and the results have amply justified the faith of the hardy pioneers who had the temerity to try something a little out of the old line.

Neighborhoods where the entire family often attends the show in a body like to become well acquainted with their entertainers. Thus a comedian or prima donna who has talent and an engaging personality soon develops an enthusiastic following that steadily grows, assuring the theater a profitable business. Conversely, if a man or woman of little talent and indifferent personality is engaged an audience is not slow to register its disapproval, hence the management is obliged to use greater care in the selection of principals. The same is true of the ensemble. Under the old order, when an entirely new company came in each week, if the show was rotten the innate hopefulness of the public generally led it to gamble on the next show being better and a large percentage of them would return, often to again be disappointed. With a stock company presenting virtually the same people week after week it would be quick suicide for a company to present a "bum show several weeks in succession. The performers must be good, otherwise they quickly lose their hold on the customers, the result being an early demise of the company.

THE new era is well exemplified by the shows now operating in Chicago, New York, Detroit and other cities. In the Windy City there are at the present time six burlesque stock companies, all prospering. Most of them have large companies and put on quite elaborate productions, some using vaudeville specialties or first-run pictures in addition. Costuming compares favorably with many musical comedies. Principals possess real talent, the best evidence of which is the frequency with which comedians, prima donnas, soubrets and others from burlesque attain stellar prominence in musical comedy and vaudeville. There is clever comedy, singers with excellent voices and plenty of hoofers who compare favorably with the best of them. And some of the effects attained in ensemble numbers are strikingly beautiful. In short, the present-day burlesque show provides clean entertainment at a price within the reach of the masses. And if the purveyors of burlesque adhere to a policy of cleanliness and merit there is no reason why they should not continue to prosper.

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At Liberty, Nov. 27 — Sweet

Dance Trumpet. Young and sober. Address J. WALSH, General Delivery, Westside, Ia. de8

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At Liberty—Les Harkness, A-1

Trumpet. Experienced in all lines. Feature sock man for dance band or A-1 pit man with picture, vaudeville and presentation experience. Young, neat, reliable, good wardrobe, pleasant personality. Read or fake anything. Cut or no notice. Reason for this ad, house cutting orchestra. LES HARKNESS, Lincoln Theatre, Decatur, Ill. de15

BBb Sousaphone, Double

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Banjo. Well routined and experienced in all lines. Union. Real tone. Satisfaction guaranteed or no notice. Vitaphone victim. HEINIE BEINKE, 275 10th St., Milwaukee, Wis.

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Director. Presentation and pit; cuing. Information and photo on request. MUSICIAN, 1543 Second St., Santa Monica, Calif. de8

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Read, play the stuff, entertain. Young; union; plenty experience. DUKE McGIRK, Ideal Apts., No. 11, Waterloo, Ia.

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Style K, Wurlitzer, two manual organ or piano. Experienced picture player. References. JACK P. CHILCOATE, Alexandria, Pa.

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Organist — Highly Trained,

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A-1 TRUMPET. TWELVE YEARS VAUDEville, Pictures. Union. Age, 35. Anywhere for permanent engagement. Would consider theatre, working nights only. Wire MUSICIAN, 431 So. Sycamore, Petersburg, Va.

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BBb SOUSAPHONIST, EXPERIENCED CONcert. Dance. Read, fake. Union. Tuxedo. Age 28. Locate. Band or orchestra. Have trade. H. F. DYE, R. 22, Parkersburg, W. Va. de8

CELLIST, A-1 — THOROUGHLY EXPERIenced pictures, vaudeville, hotels. Young married man, wants position. Union. Small town preferred. HANS SIEVERS, 1022 Coney Island Ave., Brooklyn, N. Y.

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Christmas Neckties in Fancy Holiday Gift Boxes, $2.00 per dozen boxes. Big 50c value. NATIONAL FIBER BROOM CO., St. Louis, Mo. de8x

Dime Brings 100 Names, Addresses of German Manufacturers. Guaranteed absolutely new and correct. HARTSELLE, Graham, N. C. de8

Don't Starve — Money for everybody demonstrating that fast selling item, Ti-Tite. It stops runs in Silk Hose, Mends Raincoats, Auto Tops, Fur, Clothing and Books. It is waterproof and flexible when dry. Needed by everyone. The price is low. Quarter for sample, refunded if you buy. Bonus and cash dividends to representatives. THE TI-TITE CO., Dept. 15, Bala, Pa.

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Pop Corn Poppers—All Kinds. Easy terms. NATIONAL SALES AND MFG. CO., 699 Keoway, Des Moines, Ia. de29

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GUESS-YOUR-WEIGHT SCALES — CHATILLON Dial, Tripod and Chair, all good condition, $60.00 complete. **S. J. SCHEIDLER**, care General Delivery, Dallas, Tex.

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FOR SALE—SLOT MACHINES, ALL KINDS. CITY SALES CO., Dubuque, Ia. de15

FOR SALE—AT BIG SACRIFICE, WARDrobe Trunks and other Sample Trunks; also Fiber Telescopes. Almost as good as new. **LIQUIDATING WHOLESALE CLOTHING HOUSE**, E. Beck, Northeast Corner Eighth and Walnut St., Cincinnati, O.

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HOT PEANUT MACHINES, NEW; DOG-IN Bun Machine; Portable Typewriter. Sample Wee Gee Machine, prepaid, $2.50. **LAURENCE BARCUS**, 676 N. 7th St., Terre Haute, Ind.

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JENNINGS SUPERIOR MINTS, $7.35 NET per case in 25 case lots or more; 10 case lots add 50c per case; single case to five case lots add 75c per case. Above prices are good for limited time only as long as present stock lasts, as we are selling same below factory prices. Made good buy recently of 400 cases from local party who left town on account of Detroit territory closing. Your gain, our loss. Buy supply now for future use. Same packed 1,000 packages (assorted) per case. One-third certified deposit with order. **LEMKE SPECIALTY CO.**, 3142 Gratiot Ave., Detroit, Mich.

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LIBERTY BELL SLOT MACHINES, OVERhauled, good as new. Nickel, $25; Dime, $35; Quarter, $40. **WISCONSIN NOVELTY CO.**, Kaukauna, Wis.

NASHVILLE CANDY FLOSS MACHINE, $87.50; Dietz Handpower, $79.00; Dietz Motor Drive, $67.50; many other bargains. Sanisco Ice Cream Sandwich Machine, cost $110.00; yours for $47.50. Brand-new Puffles Machine, $57.50; Puffles Chips, any quantity, 50c per pound; Puffles Glassine Envelopes, $2.00 per thousand. See our display and agents wanted advs. **A. T. DIETZ**, 27 Sayso Bldg., Toledo, O.

OVERCOATS, $8-$5; MEN'S STREET SUITS, $10; all sizes; good condition. Stamp brings lists. **AL WALLACE**, 1834 N. Halsted, Chicago.

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Route Department

When no date is given the week of December 3-8 is to be supplied. (In split-week houses, the acts below play the last half).

VAUDEVILLE

A

Aalbu Sisters & Carter (Pan.) Long Bach, Calif.
Abbott, Al (Orph.) Des Moines.
Aces, Four, & A Queen (State) Memphis.
Aces, Three Black (Pal.) Hartford, Conn.
Achilles & Newman (Keith) Grand Rapids, Mich.
Agemos, The (Temple) Saginaw, Mich.
Ahearn, Chas., Co. (Grand) New York.
Aileen & Marjorie (Orph.) Oakland, Calif.
Ali, Roscoe, Co. (Ritz) Birmingham.
Aldrich, Chas. T. (Hipp.) Buffalo; (Hipp.) Toronto 10-15.
Alexander & Peggy (Orph.) New York.
Ali, Hadji (Orph.) Champaign, Ill.
All-Girl Show (Colisem) New York.
All Wrong (Keith) Syracuse, N. Y.; (Hipp.) Buffalo 10-15.
Allard, Jimmy, Co. (Keith) Grand Rapids, Mich.
Allisons, Nine (Park) Cleveland.
Almond & Gray Sisters (Garden) Baltimore.
Along Broadway (Proctor) White Plains, N. Y.
Alton & Wilson (Pan.) Kansas City.
Amateur Nite in London (Imperial) Montreal.
Ames, Mike (Loew) Evansville, Ind.
Anderson & Graves (Lincoln Sq.) New York.
Anger & Fair (Keith) Toledo, O.; (105th St.) Cleveland 10-12.
Angus & Searle (Grand) St. Louis.
Arden, Helen, & Three Musketeers (Prospect) Brooklyn; (Franklin) New York 10-12.
Ardine & Tyrell (Orph.) New York.
Armstrong & Blondell (Belmont) Chicago.
Arnaut, Nellie, & Boys (Blvd.) New York.
Ashley, Arthur, Co. (Brockton) Brockton, Mass.
Ashley, Herbert, Co. (Tilyou) Brooklyn.
Astor, A. C. (Palladium) Southport, Eng., 10-15; (Palladium) London 17-22; (Hipp.) Brighton 24-29.
Atherton, Lottie (Pan.) Vancouver, Can.
Atlantic City Steel Pier Minstrels (Davis) Pittsburgh.
Aubrey, Will (Maj.) Bloomington, Ill.

B

Bag o' Tricks (State) Harrisburg, Pa.
Baker, Doc, Co. (Royal) New York.
Bandland (Maj.) Little Rock, Ark.
Banks & Burham (Music Hall) Lewiston, Me.
Barr & LaMarr (Gaiety) Utica, N. Y.
Barrett & Cuneen (Scollay Sq.) Boston.
Barr & Davis (Met.) Brooklyn.
Barrios, Jean (Pan.) San Diego, Calif.
Barry & Whitledge (Hipp.) Buffalo; (Hipp.) Toronto 10-15.
Barry, Bobby, Co. (Gates Ave.) Brooklyn.
Barry, Mr. & Mrs. Jimmy (Avon) Poughkeepsie, N. Y.
Bartram & Saxton (Orph.) Springfield, Ill.
Battery to Bronx (Riviera) Chicago.
Beatty, George (Fordham) New York.
Beehee & Rubyatte (Keith) Youngstown, O.; Cincinnati 10-15.
Beeson, Herberta (Met.) Brooklyn.
Bekefi Dancers (Golden Gate) San Francisco.
Bell, Roma Bros. (Greenpoint) Brooklyn; (Royal) New York 10-12.
Bellett, Marym, Co. (Lyric) Indianapolis.
Bellings, Clemons (Maj.) Wichita Falls, Tex.
Belmonts, Three (Capitol) Windsor, Can.; (O. H.) Niles, Mich., 10-12; (Stratford) Chicago 13-15.
Bennett Bros., Three (Grand) Ithaca, N. Y.
Benny, Jack (Proctor) Newark, N. J.; (Albee) Brooklyn 10-15.
Bendine, Adeline, Co. (Keith) Lowell, Mass.
Benstead, Lucille (State) Newark.
Bergen, Edgar (Orph.) Oakland, Calif.
Berkes, Johnny (Orph.) Vancouver, Can.
Berle, Milton (Park) Taunton, Mass.
Bernie, Dave, & Band (Rialto) Joliet, Ill.
Berta, Marcus (Premier) Brooklyn.
Besser & Balfour (Orph.) Denver.
Bezazian & White (Maj.) Wichita Falls, Tex.
Bison City Four (Keith) Portland, Me.
Blanks, Three (Lincoln Sq.) New York.
Block & Sully (Golden Gate) San Francisco.
Boardman, Lillian (Blvd.) New York.
Bohlman, Edith (Rivoli) Toledo, O.
Boland, Mary, Co. (Pal.) New York.
Bond, Raymond, Co. (Maj.) Bridgeport, Conn.
Bonhair Troupe (State) New York.
Bonner & Powers (Lyric) Indianapolis.
Borden, Eddie, Co. (State) Pontiac, Mich.
Bordner & Boyer (Allyn) Hartford, Conn.
Boy Friends (Lincoln) Lincoln, Neb.
Boyle, Katherine, & Boys (Rivoli) Toledo, O.
Braatz, Selma, Co. (Orph.) Boston.
Bracks, Five (Keith) Dayton, O.; (Pal.) Canton 10-12.
Brady & Mahoney (Pan.) Long Beach, Calif.
Brady, Flo (Keith) Grand Rapids, Mich.; (Uptown) Detroit 10-12.
Braille-Palo & Orch. (State) Norfolk, Va.
Braminos, The (Bijou) Bangor, Me.
Breen, La Bard & Barry (Keith) Lowell, Mass.
Brems, Fitz & Murphy Bros. (Maj.) Wichita Falls, Tex.
Brian, Donald (Hennepin) Minneapolis.
Bricktops, 14 (Hennepin) Minneapolis.
Britton, Frank & Milt, & Orch. (State) New Orleans.
Broken Toys (Pan.) San Diego, Calif.
Bronson & Renee Revue (Pal.) Peoria, Ill.
Brown Bros., Six (86th St.) New York.
Browne, Betty & Jerry (Albee) Providence.
Brownlee's Hickville Follies: (Colonial) Watertown, S. D., 6; (Dakota) Yankton 7; (Met.) Mitchell 8; (Huron) Huron 12.
Bruch, Lucie (Auditorium) Winston-Salem, N. C.
Burnett & Dillon (Capitol) Concord, N. H.
Burns & Allen (Orph.) Oakland, Calif.
Burns, Nat (Brockton) Brockton, Mass.
Burt & Lehman (Imperial) Montreal.
Burton, Margie (Bowdoin Sq.) Boston.
Byron & Willis (Orph.) Seattle.
Byton, Dorothy (Pan.) Long Beach, Calif.
Buck & Bubbles (St. Louis) St. Louis.
Bushman, Jr., Francis X., Co. (Indiana) Terre Haute.
Burns, Harry, Co. (Memorial) Boston; (Tilyou) Brooklyn 10-12.
Burns & Kane (Pan.) Hamilton, Can.
Burns & Wilson (Natl.) New York.
Burton, Richard (Pan.) Vancouver, Can.; (Pan.) Tacoma, Wash., 10-15.
Bury's Dogs (105th St.) Cleveland.
Buzzington's Band (Oriental) Brooklyn.

C

Caddies, Four (Pan.) Newark.
Cahill & Wells (Lincoln Sq.) New York.
Calvin & Wood (Avon) Poughkeepsie, N. Y.; (Greenpoint) Brooklyn 10-12.
Cameron, Lou, Co. (Hennepin) Minneapolis.
Camerons, Four (Pal.) New York; (Broadway) New York 10-15.
Campbell & Brady (Gates Ave.) Brooklyn.
Campbells, Casting (Pan.) Hamilton, Can.
Campbell, Craig, Co. (Hollywood) Detroit.
Campus, Lila (Natl.) New York.
Cardo & Noll (State) New York.
Cardini (Davis) Pittsburgh.
Carleton & Bellew (Bedford) Brooklyn.
Carney & Jean (State) Memphis.
Carnival of Venice (Olympia) New Bedford, Mass.
Carr Bros. & Betty (State) Norfolk, Va.
Carr, Clifford & Carr (Bijou) Bangor, Me.; (Capitol) Concord, N. H., 10-12; (Brockton) Brockton, Mass., 13-15.
Carrer, Charles (Albee) Providence.
Carroll & James (Garden) Baltimore.
Carson & Willard (Delancey St.) New York.
Casting Stars, Four (Emboyd) Ft. Wayne, Ind.
Castleton & Mack (Fordham) New York; (Pal.) New York 10-15.
Caswell Sisters, Three (Commodore) New York.
Catalan & Stewart Sisters (Granada) Malden, Mass.
Caul Sisters (Keith) Youngstown, O.
Cervo & Moro (Indiana) Terre Haute, Ind.
Chabot & Tortoni (Pal.) Pittsfield, Mass.
Chamberlain & Himes (Orph.) Seattle.
Chang's Mandarins (Nixon) Phila.
Chapelle & Carlton (Pal.) Cleveland.
Chaplin, Lita Gray (Orph.) Seattle.
Chase & LaTour (Pan.) Edmonton, Can.
Chevalier Bros. (Hipp.) Toronto.
Chilleno, Les (Proctor) Yonkers, N. Y.
Christie & Ladd (Lyric) Fitchburg, Mass.
Clark & Bergman (State) Newark.
Clark's Hughie, Unit (Strand) Far Rockaway, N. Y.
Clark, Sylvia (Memorial) Boston.
Clark, Eva, & Boys (Capitol) Union Hill, N. J.
Claude & Marion (Fabian) Hoboken, N. J.
Clayton & Clayton (Victory) Greenfield, Mass.
Clayton & Leonard (Fairmount) New York.
Clifford & Marion (Earle) Atlantic City.
Clifford, Edith (Capitol) Atlanta.
Clifton & Brent (Rivoli) Toledo, O.
Clifton, Herbert (Pal.) Akron, O.
Clinton, Rooney, & Band (American) New York.
Co-Eds (Ritz) Birmingham.
Coleman, Dan, Co. (Pan.) Calgary, Can.
Collegiana (Fairmount) New York.
Collegiates, The (Hipp.) Buffalo; (Hipp.) Toronto 10-15.
Collins, Bert, Co. (Pan.) San Francisco.
Colonial Sextet (Pal.) Cincinnati.
Conboy & Walsh (Colorado) Denver.
Conley Trio (Oriental) Brooklyn.
Conley, Harry J. (Albee) Cincinnati; (Oriental) Detroit 10-15.
Connecticut Yankees, Six (Keith) Portland, Me.
Conville, Frank (Orph.) Winnipeg, Can.
Coogan & Casey (Pan.) Toronto.
Cook & Vernon (Colonial) Lancaster, Pa.
Cook, Eileen (Grand) Evansville, Ind.
Cooper, Harry, Co. (World) Omaha.
Cortini (Earle) Atlantic City.
Corvan, Perry, Four (Olympia) New Bedford, Mass.
Costello, Eugene, & Girls (Capitol) Hartford, Conn.
Coughlin, James, Co. (Georgia) Atlanta.
Courtney Sisters (Orph.) Champaign, Ill.
Crawford & Broderick (Pal.) Chicago.
Creighton, Blanche & Jimmie (State) Harrisburg, Pa.
Crockett's Kentucky Mountaineers (Leroy) Portsmouth, O.
Crosby, Hazel, Co. (Fairmount) New York.
Cummings, Roy (Maj.) San Antonio, Tex.
Cummings, Don (Orph.) San Francisco.

D

D'Amore, Franklyn, Co. (Indiana) Terre Haute.
Dale, Dorday Co. (American) New York.
Daly, Joe, Co. (State) Kalamazoo, Mich.
Dance Whirl (Music Hall) Lewiston, Me.
Dance Mad (Scollay Sq.) Boston.
Dance Bits (Keith) Grand Rapids, Mich.; (Uptown) Detroit 10-12.
Dancing Lessons (Gates Ave.) Brooklyn.
Dancing Tambourines (Strand) Lansing, Mich.
Darcy, Joe (Victoria) New York.
Dashington's Animals (Pan.) Long Bach, Calif.
Davis, Ethel (Orph.) New Orleans.
Davis, Eddie, & Gang (Pal.) Springfield, Mass.
Davis, Benny, & Gang (Orph.) Oakland, Calif.
Day, Billy (Granada) Cleveland.
DeCar, Claude, Co. (Maj.) Bloomington, Ill.
DeCardos, Five (Victory) Holyoke, Mass.; (Bway.) Springfield 10-12.
DeGarmo, Alice (Orph.) Brooklyn.
DeKos Bros. (Perry) Erie, Pa.
DeRimanoczy, Jean (Pan.) Kansas City.
Deagon, Gracie (Orph.) Seattle.
Dean, Ray & Dot (Regent) Paterson, N. J.
Delier, Joe (Park) Cleveland.
Delerio & Moreno (Pan.) Portland, Ore.
Delmar, Gladys, & Boys (Allyn) Hartford, Conn.
Del Ortos, The (Gaiety) Utica, N. Y.
Deltorelli & Glissando (Pan.) Hamilton, Can.
Delvey Sisters (Perry) Erie, Pa.
Demarest & Deland (Georgia) Atlanta.
Derrickson & Brown (Memorial) Boston.
Devil's Circus (Keith) Dayton, O.; (Keith) Toledo 10-12.
Diehl Sisters & McDonald (Pal.) Rockford, Ill.
Dillon & Parker (Prospect) Brooklyn.
Dinehart, Allan, Co. (Pal.) Milwaukee.
Dixie Four (Rialto) Amsterdam, N. Y.
Dixon & Morelli (Pan.) Salt Lake City.
Dobson, Frank, Co. (Victoria) New York.
Done, Capt. (Hamilton) New York.
Donnelly, Jack, Revue (Delancey St.) New York.
Dooley & Sales (Granada) Cleveland.
Dooley, Jed (Orph.) Denver.
Dotson (Shattuck) Hornell, N. Y.
Douglas, Milt, & Orch. (State) Jersey City.
Dove, Roy, Co. (Maj.) Cedar Rapids, Ia.
Down Home (Oriental) Detroit; (105th St.) Cleveland 10-12.
Drew & Dowling (Scollay Sq.) Boston.
Duggan, Danny, Co. (Maj.) Wichita Falls, Tex.
Dumbells (Capitol) Union Hill, N. J.
Dunbar & Turner (Belmont) Chicago.
Dunlevy, & Frankel (Orph.) Vancouver, Can.
Dunn, Jimmy, Co. (Englewood) Chicago.
Dupont, Bob & Margie (Maj.) Houston, Tex.
Dupree, Marty, Revue (Keith) Columbus, O.; (Princess) Nashville 10-15.
Dyer, Hubert, Co. (Capitol) Atlanta.

E

Eagen, Babe, & Redheads (Rialto) Amsterdam, N. Y.
Earle & Belle (State) Norfolk, Va.
Ebbs, Wm. (Victory) Holyoke, Mass.
Edmunds & Fanchon (Pan.) Newark.
Edwards, Cliff (Grand) Calgary, Can.
Edwards, Irving (Maj.) Bridgeport, Conn.
Elliott & LaTour (Prospect) Brooklyn.
Elliott, Johnny, Co. (Pan.) Vancouver, Can.
Elsie & Paulsen (Pal.) Chicago.
Eltinge, Julian (New Boston) Boston.
Emilons, The (Pan.) Newark.
Enchantment (Imperial) Montreal.
Eno Troupe (Proctor) Newark, N. J.
Ervel & Dell (Capitol) Steubenville, O.
Evans & Mayer (Keith) Dayton, O.; (Pal.) Akron 10-12.
Evers, Frank, & Greta (Orph.) Wichita, Kan.; (Electric) St. Joseph, Mo., 10-12.
Excelsior Duo (Bijou) Woonsocket, R. I.

F

Faber & McIntyre (State) New Orleans.
Fagan, Noodles (Pan.) Newark.
Fagan, Ray, Band (Stanley) Wilmington, Del.
Falls, Archie & Gertie (Hipp.) Buffalo; (Hipp.) Toronto 10-15.
Family Ford (Chester) New York; (Prospect) Brooklyn 10-12.
Fantastic Studies (Auditorium) Winston-Salem, N. C.
Farnell & Florence (Rialto) Glens Falls, N. Y.
Farnum, Franklyn (Robbins) Warren, O.
Farnum, Frank, Revue (Pal.) Waterbury, Conn.
Faye, Herbert, Co. (New Boston) Boston.
Felovis (Proctor) Yonkers, N. Y.
Fern & Davis (Pan.) Spokane.
Ferris & Ellis (Pan.) Los Angeles.
Fink, Chas. (New Boston) Boston.
First, Julius, Co. (Premier) Brooklyn.
Fisher & Gilmore (Pal.) St. Paul.
Flapper Freshies (Pan.) Los Angeles.
Flash, Serge (St. Louis) St. Louis.
Flashes of Art (Pan.) Fresno, Calif.
Flashes, Four (Elm St.) Worcester, Mass.
Florida Frolics (Park) Cleveland.
Foley & La Tour (Keith) Portland, Me.
Force, Mildred, Co. (Olympia) New Bedford, Mass.
Forsythe & Kelly (Kenmore) Brooklyn.
Fowler & Tamara (Memorial) Boston.
Fox, Harry (Orph.) Los Angeles.
Fox-Lorraine Serenaders (Drake) Oil City, Pa.; (State) Johnstown 10-15.
Foy Family (Broadway) New York; (Franklin) New York 10-12.
Francis, Ross & DuRoss (Grand) Montgomery, Ala.
Frances & Byron (Orph.) New Orleans.
Francis & Wally (Orph.) Waco, Tex.
Freda & Palace (Capitol) Union Hill, N. J.; (Chester) New York 10-12.
Freed, Jack & Sol (World) Omaha.
Freshman & Co-Eds (Willard) Woodhaven, N. Y.
Friedland, Anatole, Revue (Maj.) Dallas.
Fries & Ingram (Bushwick) Brooklyn.
Friganza, Trixie (Orph.) Denver.
Frish & Sadler (Loew) Yonkers, N. Y.
Frish, Rector & Toolin (Roosevelt) Detroit; (Loew) London, Can., 10-12.
Friscoe, Sig. & Band (Pal.) St. Paul.
Fulton & Parker (Jefferson) Beaumont, Tex.

G

Gaffney & Walton (Pan.) Edmonton, Can.
Gail, Lee, Ensemble (Orph.) Springfield, Ill.
Galenos, Les (Hipp.) New York.
Gallarini & Sister (Orph.) Waco, Tex.
Gamble Boys & Bache (Pal.) Milwaukee.
Garcia Marimba Band (State) Pontiac, Mich.
Garden of Roses (Pan.) Kansas City.
Garrison, Ann (Keith) Youngstown, O.
Gaudsmith Bros. (Pal.) Peoria, Ill.
Gautchi, Phelps & Orch. (Loew) Montreal.
Gehan & Garrettson (Pan.) Memphis.
Gellis, Les, Revue (Capitol) Atlanta.
George, Edwin (Novelty) Topeka, Kan.
Gertrude & Boys (Pal.) Rockford, Ill.
Ghezzis, The (Pal.) Milwaukee.
Gibbs Twins (Pal.) Pittsfield, Mass.
Gilbert & French (Belleview) Niagara Falls, N. Y.
Gilded Cage (Pan.) Calgary, Can.
Gillette, Bob & Lucy (Hillside) Jamaica, N. Y.
Gillham, Art (Pan.) Fresno, Calif.
Girard, Chas. & Lillian (Lincoln Sq.) New York.
Girl Wanted (Pal.) Cincinnati.
Girls of Golden West (Empire) North Adams, Mass.
Gleason & Browning Revue (Pan.) Minneapolis.
Glenn & Jenkins (Madison) Brooklyn; (Colisem) New York 10-12.
Gordon, Bert, Co. (Willard) Woodhaven, N. Y.
Gordon & Groff (Pan.) Salt Lake City.
Gordon's, Al, Dogs (State) New Orleans.
Goss & Barrows (Granada) Cleveland.
Gould, Sol, Co. (State) New York.
Gracella & Theodore (Emboyd) Ft. Wayne, Ind.
Granese, Jean (Capitol) Hartford, Conn.
Griffiths & Young (Bedford) Brooklyn.
Gwynn Co. (Keith) Ottawa, Can.

H

Haas Bros., Four (Brockton) Brockton, Mass.; (Lyric) Fitchburg 9-12; (Pal.) Haverhill 13-15.
Hale & Hoffman (Commodore) New York.
Haley & Joyce Sisters (Pan.) Toronto.
Hall, Julian, & Band (Capitol) Davenport, Ia.
Hall, Al K. (Orph.) San Francisco.
Hallen, Billy (Lincoln Sq.) Decatur, Ill.
Halstead & Daniels (Victoria) New York.
Hama & Yama (Prospect) Brooklyn.

Hamilton Sisters & Fordyce (Pal.) Brooklyn.
Hamilton, Frank (Pal.) Cincinnati; (105th St.) Cleveland 10-12
Hamp, I. B., Co. (Pal.) South Bend, Ind.
Hanley, Jack (Riviera) Chicago.
Hanlon, Bert (Hennepin) Minneapolis.
Happiness Girls (Orph.) Winnipeg, Can.
Hardeen (Grand) Albany, N. Y.
Harkins, Jim & Marion (Chester) New York; (Prospect) Brooklyn 10-12.
Harlan, Kenneth (Oriental) Detroit; (Keith) Grand Rapids 10-12.
Harmon, Josephine, Co. (Grand) New York.
Harrington Sisters (Hamilton) New York
Harris, Dave, Co. (Loew) Houston, Tex.
Harris & Claire (Colonial) Lancaster, Pa.
Harris & Pepper (Pan.) Newark.
Harris, Val, Co. (Rialto) Joliet, Ill.
Harvey, Henry & Grace (Loew) Evansville, Ind.
Hauser Boys (Colonial) Lancaster, Pa.
Havana Bound (Gaiety) Utica, N. Y.
Hayes & Cody (State) Kalamazoo, Mich.
Hayes & Fleeson (Garden) Baltimore; (Pal.) Cleveland 10-15.
Hayes & May (Keith) Ottawa, Can.
Haynes, Mary (Orph.) Omaha.
Haynes, Lehman & Kaiser (Regent) Paterson, N. J.
Hazard, Hap (Broadway) New York; (State) Jersey City 10-12.
Hazelle & Klatoff Co. (Pan.) Calgary, Can.
Headlines (Bushwick) Brooklyn; (Royal) New York 10-12.
Heath, Bobby, Co. (Harris) Pittsburgh.
Heath, Frankie (Hipp.) Toronto.
Heider, Fred (Keith) Dayton, O.; (Oriental) Detroit 10-15.
Heller & Lorraine (Pan.) Seattle.
Henderson, Dick (Proctor) White Plains, N. Y.; (Keith) Sycacuse 10-12.
Henning, Pat, Co. (State) Newark.
Henry & Stafford Co. (Bay Ridge) Brooklyn.
Henry, Art (Imperial) Montreal
Heras & Wallace (Pan.) Tacoma, Wash.
Herbert & Bolt Trio (Pal.) Hamilton, O.
Herman, George (Capitol) Concord, N. H.
Herman, Al, Unit (Ritz) Elizabeth, N. J.
Hewitt & Hall (Riviera) Detroit.
Hiatt, Ernest (Electric) St. Joseph, Mo.
Hickey Bros. (Orph.) Los Angeles.
Hickman Bros. (Pan.) San Diego, Calif.
Hicks & Hart (Commodore) New York.
Hightower Trio (Pan.) Cheyenne, Wyo.
Hill, Chas., Co. (Pal.) Akron, O.
Hillier & Forte (Pan.) Long Beach, Calif.
Hilton & Almy (Empire) North Adams, Mass.
Hines, Sonny, Co. (Orph.) New York.
Hite, Reflow Co. (Loew) Yonkers, N. Y.
Holland Importations (Colonial) Allentown, Pa.
Holman, Harry, Co. (Keith) Youngstown, O.
Holmes, Harry (Orph.) Oklahoma City.
Honey Troupe (Pal.) New York.
Honey Boys (Albee) Cincinnati; (Keith) Columbus 10-12.
Hooper & Gatchett (State Lake) Chicago.
Hopper, Edna Wallace (Liberty) Benton Harbor, Mich.
Howard, Harry, Co. (Met.) Brooklyn.
Howard, Phil & Kitty (Bijou) Bangor, Me.
Howell's, Ken, Gollegians (Georgia) Atlanta.
Hufford, Nick (Proctor) Schenectady, N. Y.
Hughes, Fred (Liberty) Benton Harbor, Mich.
Huling, Ray, & Seal (Uptown) Detroit; (Pal.) Canton 10-12
Hungaria Troupe (Strand) Lansing, Mich.
Hunter, Georgie (Carolina) Charlotte, N. C.
Hurst & Vogt (Maj.) San Antonio, Tex.
Huston, Ray (Pan.) Los Angeles.
Hyde & Burrell (Princess) Nashville; (Rialto) Louisville 10-12.

I

Illini State Band (State Lake) Chicago.
Imhoff, Roger, Co. (Orph.) San Francisco.
Irving & Lewis (Park) Nashua, N. H.

J

Jackson & Newman (Imperial) Montreal.
Jackson, Harry, Co. (Capitol) Steubenville, O.
Jamieson, Davey (Pan.) Fresno, Calif.
Jardys, Les (Natl.) New York.
Jarvis & Harrison (Orph.) Des Moines.
Jeanette of France (Victory) Holyoke, Mass.
Jerome & Evelyn (Franklin) New York.
Jerry & Baby Grands (Orph.) San Francisco.
Jess, Johnnie (Pan.) San Francisco; (Pan.) Los Angeles 10-15.
Johnson, Great (Music Hall) Lewiston, Me.
Jones & Hull (Orph.) Omaha.
Jordan, Johnny, Co. (Ironwood) Ironwood, Mich.
Joy, Violet, & Joy Girls (Lincoln) Union City, N. J.
Jule & Rita (American) New York.
Juliet, Miss (Main St.) Kansas City.
Juvenile Steppers (State) Memphis.

K

Kadex, Four (Loew) Houston, Tex.
Kafke, Stanley & Mae (Howard) Boston.
Karle & Rovein (Plaza) Brooklyn.
Karoli Bros. (Bedford) Brooklyn.
Kaye, Muriel, Co. (Orph.) Vancouver, Can.
Kelso & Demonde (Riviera) Chicago.
Keller Sisters & Lynch (Loew) Toronto.
Kelly, Henry (Congress) Saratoga, N. Y.
Kemmys, Four (Pan.) Edmonton, Can.
Kennedy, Frances (Rialto) Amsterdam, N. Y.
Keno & Green (Proctor) Newark, N. J.
Kerr & Weston (Granada) Malden, Mass.
Kharum (Pan.) Portland, Ore.
King Bros. (Maj.) Ft. Worth, Tex.
Kirby & Duval (Lincoln) Union City, N. J.
Kohn & Depinto (O. H.) Chattanooga, Tenn.
Kona San (Keith) Lowell, Mass.
Koran (Keith) Dayton, O.; (Keith) Toledo 10-12.
Kouns Sisters (Memorial) Boston.
Krafts & Lamont (Pal.) Chicago.
Kramer & Pauline (Pan.) Kansas City.
Kress, Rose, Trio (Pan.) Minneapolis.
Krieg's, Gus, Harmony Makers (Loew) Evansville, Ind.
Krugle & Robles (Pan.) Portland, Ore.

L

LaFollette (Orph.) Sioux City, Ia.; (Riverside) Milwaukee 10-15.
LaFay Revue (Avon) Poughkeepsie, N. Y.
LaMonte, Lestra & Hazel (Keith-Albee) Boston.
LaRocca, Rox (Regent) New York.
Lambert, Eddie, Co. (Bay Ridge) Brooklyn.
Landick, Olyn (Orph.) Oakland, Calif.
Lane & Harper (American) New York.
Lane, Lester, Co. (Rialto) Louisville.
Lang & Haley (Royal) New York.
Lang Bros. (Scollay Sq.) Boston
Lanson, Mr. & Mrs. Happy (Shattuck) Hornell, N. Y.
Large & Morgner (Jefferson) New York.
Larimer & Hudson (Pal.) Peoria, Ill.
Latell, Alfred, Co. (Delancey St.) New York.
Lavine & Evans (Keith) Lowell, Mass.
Lavine, Ed (Pan.) Edmonton, Can.
Le Paul (Empire) North Adams, Mass.
Ledegar, Chas. (Bushwick) Brooklyn.
Lee Twins (Lincoln Sq.) New York.
Lee & Walters (Delancey St.) New York.
Lee, Jack (Capitol) Union Hill, N. J.
Leon & Dawn (Loew) Houston, Tex.
Leonard, Agnes (Allyn) Hartford, Conn.
Leonora's Steppers (Prospect) Brooklyn.
Leslie & Vandergrift (Novelty) Topeka, Kan.
Lester, Irving, Trio (Ritz) Birmingham.
Levan & Bolles (105th St.) Cleveland (Pal.) Cincinnati 10-15.
Lewis, Ted, & Orch. (Pal.) New York; (81st St.) New York 10-15.
Lewis, Mazetti, Co. (Robbins) Warren, O.
Lewis, Sid (Commodore) New York.
Lewis & Winthrop (Keith-Albee) Huntington, W. Va.
Liaseed Troupe (Pan.) Newark.
Lightner, Winnie (Albee) Cincinnati.
Lindsay, Earl, Revue (Keith) Toledo, O.
Lindsay, Fred, Co. (Pal.) Cincinnati; (Keith) Dayton 10-12.
Little Mitzi (Proctor) Newark, N. J.
Lockett & Page (Pal.) Canton, O.; (Oriental) Detroit 10-15.
Lomas Troupe (Orph.) Waco, Tex.
Lorraine, Minto Co. (State) Newark.
Louis & Cherie (Nixon) Phila.
Louisville Loons (Main St.) Kansas City.
Lourie, Vic (Gates Ave.) Brooklyn.
Lowe & Sargent Revue (Orph.) Boston.
Loyal's Dogs (Orph.) Vancouver, Can.
Lubin, Larry & Andre (Indiana) Terre Haute.
Lucas & Lillian (Grand) St. Louis.
Lucky Four & Alice Talbot (Congress) Saratoga, N. Y.
Luley, Mealey & Crocker (Lyric) Fitchburg, Mass.
Lunette, Mazie (Pan.) Memphis.
Lydell & Gibson (Park) Taunton, Mass.
Lyons, Jimmy (Natl.) New York.

M

McAuliffe, Tom, Co. (Orph.) Galesburg, Ill.
McCall & Keller (Pan.) Tacoma, Wash.
McCullough, Carl (Loew's 46th St.) Brooklyn.
McGee, Joe B. (Broadway) New York.
McGill & Bigelow (Orph.) Brooklyn.
McGiveney, Owen (Pal.) New Haven, Conn.
McGrath & Travers (Broadway) New York.
McLellan & Sarah (Pal.) Chicago.
McLennon, George (Jefferson) New York; (Hipp.) Toronto 10-15.
McLeod, Tex. (Hipp.) New York; (Hamilton) New York 10-12.
McManus & Hickey (86th St.) New York.
McWilliams, Jim (State Lake) Chicago.
Mack, Lew, Co. (Hipp.) Baltimore.
Mack & Rogers (Greenpoint) Brooklyn.
Mack & Stanton (Pan.) Seattle.
Madeline (Pal.) Rockford, Ill.
Madie & Ray (Keith) Toledo, O.; (Pal.) Canton 10-12.
Mahar & Sylvester (Loew) Evansville, Ind.
Mahoney, Will (St. Louis) St. Louis.
Maine, Billy, Co. (Proctor) Mt. Vernon, N. Y.
Maker & Redford (Rialto) Louisville; (Pal.) Cincinnati 10-15.
Mandell, Wm. & Joe (Pal.) New Haven, Conn.
Mangean Troupe (Kenney) Elmira, N. Y.
Mann, Sam, Co. (Pal.) Canton, O.; (Keith) Youngstown 10-12.
Mantell's Manikins (Golden Gate) San Francisco.
Marcellus & Marion (Pan.) Newark.
Marcelle, Ted (Imperial) Montreal.
Marcus Revue, with Coudy (State) Easton, Pa.
Marcus Revue, with Hunter (Lyric) Richmond, Va.
Marcus Sisters & Carlton Bros. (Pan.) Portland, Ore.
Margaret & Jean (Gaiety) Utica, N. Y.
Marine, Ethel, Co. (Olympia) New Bedford, Mass.
Marion, Sid (Princess) Nashville; (Keith) Dayton, O., 10-12.
Marionne, Mlle., & Nite Owls (Pan.) Memphis.
Martin & Martin (Pal.) Pittsfield, Mass.
Marty & Nancy (Pan.) Calgary, Can.
Marquita & Matilla Bros. (Proctor) Mt. Vernon, N. Y.; (Proctor) Newark 10-15.
Marshall, Chas. Red (Greenpoint) Brooklyn.
Marvin, Johnny (Orph.) Boston.
Maryland Collegians (Capitol) Owosso, Mich.
Mason, Harry Lester (Laroy) Portsmouth, O.
Masters & Grace (Pan.) Tacoma, Wash.
Matthews & Earl (Orph.) Boston.
Maxellos, Six (Pan.) Seattle.
Maxine & Bobby (Pan.) Tacoma, Wash.
May & Kilduff (Carolina) Charlotte, N. C.
Mayer, Lottie, & Girls (Riverside) Milwaukee.
Mayo & Lynn (Pal.) Chicago.
Medley & Dupree (Davis) Pittsburgh.
Meehan & Shannon (Plaza) Brooklyn.
Mehlinger, Artie (Hillside) Jamaica, N. Y.
Melody Mansion (Pan.) Spokane.
Mendl, Joe (Harris) Pittsburgh.
Meredith & Snoozer, Jr. (State) Memphis.
Merlin, Jack (Maj.) Little Rock, Ark.
Meyakos, The (Davis) Pittsburgh; (Keith) Columbus, O., 10-12.
Meyers & Nolan (Loew) Montreal.
Meyers & Hanaford (Franklin) New York; (Jefferson) New York 10-12.
Miacahua (Pal.) Akron, O.; (Pal.) Cincinnati 10-15.
Michon Bros. (Memorial) Boston.
Midget Land (Belmont) Chicago.
Millard & Marlin (Loew) Montreal.
Miller & Pears (Oriental) Brooklyn.
Miller, Ed & Lou (Loew) Houston, Tex.
Millership & Burr (Proctor) Yonkers, N. Y.
Mitchell & Minch (State) Memphis.
Mitchell & Durant (Prospect) Brooklyn.
Mitkus Duo (Pan.) Cheyenne, Wyo.
Modern Cinderella (Franklin) New York; (Albee) Brooklyn 10-15.
Monroe & Grant (State Lake) Chicago.
Montana (Strand) Lansing, Mich.
Monte & Lyons (Howard) Boston.
Moody, Billy (Proctor) Mt. Vernon, N. Y.
Moran, Warner & Margie (Central) Jersey City, N. J.
Morehouse, Syd (Maj.) Ft. Worth, Tex.
Morgan & Sheldon (Commodore) New York.
Morocco Bound (Earle) Phila.
Morris & Campbell (Blvd.) New York.
Morris & Ward (Pan.) Memphis.
Morton, Lillian (Loew) Yonkers, N. Y.
Morton & Greene (Pan.) Minneapolis.
Mosconi Bros.' Co. (Pal.) Chicago.
Mullane, Frank (Regent) New York; (Hipp.) New York 10-15.
Mulroy, McNeece & Ridge (Orph.) Denver.
Murdock, Teck, Co. (Capitol) Davenport, Ia.
Murphy, Bob (Orph.) Waco, Tex.
Murphy, Senator (Pal.) Cincinnati; (Keith) Dayton 10-12.
Murray, Ken, Unit (81st St.) New York; (Memorial) Boston 10-15.
Muse, Ruth (Jefferson) Beaumont, Tex.
Music Art Revue (State Lake) Chicago.

N

Nash & O'Donnell (Riverside) New York.
Nathol (Fifth Ave.) New York.
Neapolitan Four (Orph.) Los Angeles.
Nell Sisters & Co. (Orph.) Brooklyn.
Neilson, Alma, Co. (Maj.) Ft. Worth, Tex.
Neimeyer, Joe, Co. (Orph.) Madison, Wis.
Nelson, W. & N. (Delancey St.) New York.
Newell, Billy & Elsa (Fordham) New York; (Pal.) New York 10-15.
Niblo & Spencer (Pan.) Cheyenne, Wyo.
Nieman, Hal (Proctor) Newark; (Bway.) New York 10-15.
Niles & Mansfield (Pan.) Kansas City.
Niobe (Fairmount) New York.
Nolan, Paul (Golden Gate) San Francisco.
Nonette (St. Louis) St. Louis.
Noree (Orph.) Waco, Tex.
Norwood & Hall (State Lake) Chicago.
Norworth, Jack (Orph.) Vancouver, Can.
Nugold Revue (Pan.) Spokane.

O

O'Connor & Vaughn (Maj.) San Antonio, Tex.
O'Donnell, Vincent, Co. (Pal.) Brooklyn.
O'Donnell & Blair (Hipp.) New York; (Franklin) New York 10-12.
Olcott & Lee (Tilyou) Brooklyn.
Oliver & Van (Loew) Evansville, Ind.
Olsen, Olive, Co. (Proctor) Newark, N. J.; (Kenmore) Brooklyn 10-12.
Olvera Bros. (Orph.) New York.
On the Riviera (Sheridan Sq.) Pittsburgh.
Orantos, Three (Loew's 46th St.) Brooklyn.
Oriental Oddities (Pan.) Toronto.
Orren & Drew (Pan.) San Diego, Calif.
Ortons, Four (Apollo) Nuremberg, Germany, 1-31.
Our Gang Kids (Fordham) New York.

P

Park Sisters & Harvey (Pal.) St. Paul.
Pardo, Eddie, Revue (Strand) Shreveport, La.
Paige, Ashley (Grand) Calgary, Can.; (Orph.) Vancouver 10-15.
Pair of Jacks & Queen (Orph.) Oklahoma City.
Palermo's Canines (Victoria) New York.
Palmita & Millet (Pal.) Akron, O.
Parisian Art (Maj.) Houston, Tex.
Parks, Grace & Eddie (Premier) Brooklyn.
Pastime Revue (Carolina) Charlotte, N. C.
Patent Leather Boys (Bijou) Woonsocket, R. I.
Paula & Polly (Empire) North Adams, Mass.
Pavley-Oukrainsky Ballet (Grand) Calgary, Can.
Paxton (Main St.) Kansas City.
Pease & Nelson (World) Omaha.
Pepin & McCann (Pan.) Hamilton, Can.
Perettos (Pan.) Spokane.
Perez & Marguerite (American) New York.
Perezcare Sisters' Revue (Bedford) Brooklyn.
Peter the Great (Orph.) Sioux City, Ia.
Peters & LeBuff (Bijou) Bangor, Me.
Phillips, Phil, Band (Pan.) San Diego, Calif.
Phillips, Evelyn, Co. (Loew) Toronto.
Philson & Duncan (Proctor) Yonkers, N. Y.
Pichianna Troupe (Pal.) South Bend, Ind.
Pickard & Pal (Willard) Woodhaven, N. Y.
Pioneer Tap Dancers (Proctor's Pal.) Newark, N. J.
Pisano & Devlin (Victory) Greenfield, Mass.
Plunkett & Mason (Orph.) Oklahoma City.
Pola, LaBelle (Grand) St. Louis.
Polly & Oz (Emboyd) Ft. Wayne, Ind.
Powers & Wallace (Orph.) Los Angeles.
Pressler & Klass (Pan.) Spokane.
Prevarications (Pan.) San Francisco.
Princess Pat (Pal.) Chicago.

R

Racko, Marie, Co. (Pan.) Portland, Ore.
Radio Fancies (Plaza) Brooklyn.
Ralstons, The (Garden) Baltimore.
Randow Trio (Loew) Montreal.
Raskin, Jean, & Blue Bells (Franklin) New York.
Rasso & Co. (Jefferson) Beaumont, Tex.
Rath Bros. (Grand) New York.
Rathburn Four (Commodore) New York.
Ray, Charles (Keith-Albee) Huntington, W. Va.
Ray & Harrison (Orph.) Winnipeg, Can.
Ray & Stone (Pan.) Seattle.
Raymond & Gibbs (Plaza) Brooklyn.
Reade, Janet, Co. (Rialto) Glens Falls, N. Y.
Recco, Ridiculous (Strand) Plattsburg, N. Y.
Rector, Chandon & Doreen (Lincoln) Lincoln, Neb.
Reddy & Hyman (Pan.) Vancouver, Can.
Redmond & Wells (Orph.) Wichita, Kan.
Reed & LeVere (Orph.) Galesburg, Ill.
Regal, Henry, Co. (Orph.) Boston.
Regan, Jos., Co. (Orph.) Madison, Wis.
Reno, Allan (Chester) New York.
Reo & Rick (Pan.) Minneapolis.
Restivo (Willard) Woodhaven, N. Y.
Revel Bros. & Red (Orph.) Omaha.
Revue Unusual (Pan.) Cheyenne, Wyo.
Riano, Renie, Co. (Albee) Providence.
Ricardo, Irene (Riverside) New York; (Hipp.) Buffalo 10-15.
Rice, Lieut. Gitz, Co. (Met.) Brooklyn.
Rich, Larry, & Friends (Bway.) New York; (Jefferson) New York 10-12.
Rich & Cherie (Bway.) New York; (Jefferson) New York 10-12.
Richards, Chris (Lyric) Indianapolis.
Rigoletto Bros. (Pal.) Canton, O.; (Uptown) Detroit 10-12.
Rinehart, F. & J. (Pan.) Cheyenne, Wyo.
Riot of Rhythm (Loew) Yonkers, N. Y.
Ritchie, Wm. (Rivoli) Toledo, O.

ROBBINS FAMILY

VAUDEVILLE'S CLEVEREST FAMILY ACT.

Hopewell Junction, Dutchess County, New York, R. F. D. No. 3.

Home of Robbins Bros.' Oldtime 1-Ring Circus

Riva & Orr Co. (86th St.) New York; (Fordham) New York 10-12.
Robbins & Jewett (Blvd.) New York.
Robbins Trio (Pal.) Hartford, Conn.
Robinson, Ruth, Co. (Hipp.) Toronto.
Rockets, Six (Albee) Cincinnati.
Rodgers, Jimmie (State) New Orleans.
Rodrigo-Lila Co. (Lincoln Sq.) Decatur, Ill.
Rogers & Wynne (Pal.) Milwaukee.
Rogers, Roy (Orph.) Champaign, Ill.
Romaine, Tom & Ray (Pal.) Akron, O.
Romaine Trio (Bowdoin Sq.) Boston.
Romaine & Castle (Loew) Toronto.
Romas Troupe (Pal.) Brooklyn.
Rome & Gaut (Loew) Montreal.
Rooney & Bent (Capitol) Hartford, Conn.
Rose & Thorne (Main St.) Kansas City.
Rose's, Ike, Midgets (Proctor) New Rochelle, N. Y.; (Madison) Brooklyn 10-12.
Rosini, Carl (Orph.) Oklahoma City.
Rositta (Majestic) Bridgeport, Conn.
Ross, Eddie (Pan.) San Francisco.
Ross & Gilbert (Grand) New York.
Rowland, Bobby (Orph.) Vancouver, Can.
Royal Welsh Gleemen (Natl.) New York.
Rubin, Pedro, Co. (St. Louis) St. Louis.
Ruby, Rosalind (Orph.) Sioux City, Ia.
Rubio Sisters (Orph.) Springfield, Ill.
Rucker & Perrin (American) New York.
Rugel, Yvette (Orph.) Los Angeles.
Russell & Marconi (Glove) Gloversville, N. Y.
Russell, Jack, Co. (Pan.) Seattle.
Ryan, Thos. J. (Maj.) Houston, Tex.
Ryans, Three (State) New Orleans.
Ryan Sisters (Keith) Syracuse, N. Y.; (Jefferson) New York 10-12.

S

Sad Case of Mary Dugan (Pal.) Chicago.
Sailors, Three (Albee) Providence.
St. Claire Sisters & O'Day (Pan.) San Francisco; (Pan.) Fresno 10-15.
Samuels, Maurice, Co. (Music Hall) Lewiston, Me.
Sanderson, Everett (Orph.) Seattle.
Santley, Zelda (86th St.) New York; (Hamil-(Pal.) New York 10-15.
Saranoff & Co. (Met.) Brooklyn.
Sargent & Lewis (Pal.) New York; (Bway.) New York 10-15.
Saunders, Paddy (Keith) Syracuse, N. Y.
Saunders, Scott (Pal.) Milwaukee.
Savo, Jimmy, Co. (Hamilton) New York.
Scanlon, Denno & Scanlon (Grand) New York.
Scott Bros. & Vernon (World) Omaha.
Seamon, Harry & Frank (Grand) Calgary, Can.
Selwyn, Ed (Pan.) Tacoma, Wash.
Senna & Dean (Auditorium) Winston-Salem, N. C.
Serror Bros. & Sisters (Lyric) Indianapolis.
Seymour & Howard Revue (Jefferson) Beaumont, Tex.
Shamrocks & Tulips (Nixon) Phil.
Shannon & Cerio Bros. (Pan.) Edmonton, Can.
Shapiro & Malley (Lincoln Sq.) Union City, N. J.
Shaw & Carroll Revue (Maj.) Bloomington, Ill.
Sheldon, Heft & Lewis (Orph.) Oklahoma City.
Sheriff, Ed, Co. (Victoria) New York.
Shields, Ella (Orph.) Winnipeg, Can.
Shields, Frank (Glove) Gloversville, N. Y.
Shone & Rich (Grand) St. Louis.
Side Kicks (Orph.) New Orleans.
Silks & Satins (Pan.) Los Angeles.
Silvertown Cord Orch. (Colonial) Lancaster, Pa.
Singer & Lightner (Bay Ridge) Brooklyn.
Slack, Private (Premier) Brooklyn.
Sloan, Bert, Co. (Lyric) Indianapolis.
Small, Billy, Co. (Pan.) Vancouver, Can.
Small, Danny (Hipp.) Buffalo.
Smith & Sawyer (Capitol) Binghamton, N. Y.
Smith, Bert, Co. (Grand) Phila.
Smith, Bill (American) New York.
Smith & Barker (Bay Ridge) Brooklyn.
Smith & Hart (Riverside) New York.
Song Fashions (Glove) Gloversville, N. Y.
Sonia, Countess, Revue (Albee) Providence.
Sothern, Jean (Maj.) Wichita Falls, Tex.
Speeders, Six (Rivoli) Toledo, O.
Spence & True (Allyn) Hartford, Conn.
Spencer & Williams (Keith) Grand Rapids, Mich.
Stamm, Orville, Co. (Temple) Saginaw, Mich.
Stanley & Ginger (Orph.) Brooklyn.
Stanley & Healy Revue (Bushwick) Brooklyn.
Stanley Bros. & Attree (Pan.) Logan, Utah, 9; (Pan.) Cheyenne, Wyo., 11; (World) Omaha 14-20.
Stanley, Owens & Howe (Federal) Salem, Mass.
Starr, Bee (Bay Ridge) Brooklyn.
Steele, John (Kenmore) Brooklyn; (Garden) Baltimore 10-15.
Steele, Lillian, Co. (Colonial) Haverhill, Mass.
Stewart & Olive (Riviera) Chicago.
Stickney's Circus (Grand) Montgomery, Ala.
Stop, Look & Listen (Riverside) New York.
Stralla, Elsa (Pan.) Los Angeles.
Strain & Lila (Loew's 46th St.) Brooklyn.
Strains & Strings (Pan.) Salt Lake City.
Sully & Thomas (Pal.) Canton, O.; (Keith) Youngstown 10-12.
Swartz & Clifford (Premier) Brooklyn.
Swor & Goode (Robbins) Warren, O.
Sydell, Paul, & Spotty (Gaiety) Utica, N. Y.
Sydney, Frank J. (Keith) Ottawa, Can.

T

Talbot, Kenny Co., (Madison) Brooklyn.
Talent & Merit (Grand) Ithaca, N. Y.
Tearle, Conway (Orph.) San Francisco.
Telaak & Dean (Pan.) Fresno, Calif.
Texas Four (Pal.) Peoria, Ill.
Thompson & Myra (Grand) Montgomery, Ala.
Tilyou & Rogers (Electric) Joplin, Mo.
Timberg, Herman, Unit (Hill St.) Los Angeles.
Timblin, Slim, Co. (Pal.) Milwaukee.
Tinova & Baikoff (Orph.) Omaha.
Tiny Town Revue (Princess) Nashville; (Rialto) Louisville 10-12.
Tokio, Prince, Co. (Gardner) Gardner, Mass.
Toney & Norman (Hipp.) Toronto.
Toomer & Day (State) Norfolk, Va.
Torrano Sisters (Bijou) Battle Creek, Mich.
Tracy & Hay Co. (Willard) Woodhaven, N. Y.
Trahan & Wallace (Keith) Syracuse, N. Y.; (Hipp.) Buffalo 10-15.
Tropical Topics (Regent) Paterson, N. J.
Trout & Hoff (Pan.) Calgary, Can.
Tucker & Smith (Prospect) Brooklyn.
Tucker, Sophie (Davis) Pittsburgh; (Albee) Cincinnati 10-15.
Turner Bros. (State) Kalamazoo, Mich.
Twins (Pan.) Hamilton, Can.
Twists & Twirls (Rialto) Glens Falls, N. Y.
Typical Topics (Orph.) Tulsa, Okla.

U

[illegible], Four (Hennepin) Minneapolis.
Undercurrent (Uptown) Detroit; (Pal.) Cleveland 10-15.
[illegible]-Whitney Revue (Hipp.) Toronto.
[illegible]-Whiteside Troupe (Elks Circus) Hobart, [illegible].
[illegible], Harry & Frances (Orph.) Seattle, Wash.
[illegible], May (Pal.) New York.

V

[illegible] & Schenk (Keith) Youngstown, O.; (Keith) Dayton 10-12.
Van & Vernon (Oriental) Brooklyn.
Van Hoven, Frank (Royal Hipp.) Belfast, Ireland, 10-15; (Argyle) Birkenhead, Eng., 17-22; (Empire) Birmingham 24-29.
[illegible], The (Orph.) New York.
[illegible], Marie (Orph.) Winnipeg, Can.
[illegible], Don (Capitol) Union Hill, N. J.
[illegible] (Orph.) New Orleans.
[illegible] Girls, Seven (Keith) Ottawa, Can.
[illegible] Trio (Auditorium) Winston-Salem, N. C.
[illegible] Eight (Orph.) Wichita, Kan.
[illegible], Ray (Orph.) New Orleans.
[illegible], Jay (Keith) Toledo, O.; (Oriental) Detroit 10-15.
Vermillion, Irene, Co. (Regent) Paterson, N. J.
[illegible] & Stringo (Capitol) Atlanta.
[illegible] & Villani (Bedford) Brooklyn.
Vincent, Claire, Co. (Capitol) Binghamton, N. Y.
[illegible] & Walters (State) New York.

W

Wager, The (Pal.) New Haven, Conn.
[illegible], Kenneth, Troupe (Earl's Court) London, Eng.
[illegible], Ted & Al (Capitol) Flint, Mich.
Walker, Dallas, & Sister (Park) Cleveland.
Walters, Walter, Co. (Sheridan Sq.) Pittsburgh.
[illegible], Four (Pan.) Toronto.
Walton, Bert (State) Norfolk, Va.
Walsh & Ellis (Bijou) Bangor, Me.
Walsh, John, Co. (Plaza) Brooklyn.
Ward & Van (Jefferson) Beaumont, Tex.
Waring, Tom (State Lake) Chicago.
Warren, Ruth, Co. (Perry) Erie, Pa.
Warwick, Robt., Co. (Golden Gate) San Francisco.
Watawassa, Princess, Co. (Victory) Greenfield, Mass.
Watch the Rhythm (Orph.) San Francisco.
Watson & Byron (Orph.) Brooklyn.
Watson & Cohen (Albee) Brooklyn; (Kenmore) Brooklyn 10-12.
Watts & Hawley (Gates Ave.) Brooklyn.
Weather or Not (Grand) Montgomery, Ala.
Weaver Bros. (Golden Gate) San Francisco.
Wedding Gown (Maj.) San Antonio, Tex.
West & Stanton (Capitol) Atlanta.
[illegible], Billy, & Four Fays (Proctor) Yonkers, N. Y.
Wheeler & Sands (Orph.) San Francisco.
Wheeler Trio (Loew) Yonkers, N. Y.
Whirl of Splendor (Hillside) Jamaica, N. Y.
White, Al B., & Co. (Pal.) Worcester, Mass.
White, Eddie (Broadway) Phila.
White Lasses Co. (Orph.) Tulsa, Okla., 8-14.
White, Marty (Capitol) Steubenville, O.
White & Tierney (Met.) Brooklyn.
White Way Gaieties (Granada) Cleveland.
Whiteman Rhythm Boys (Orph.) Omaha.
[illegible], Dave, Whitehawks (Tilyou) Brooklyn.
Wiley & Young (Hillside) Jamaica, N. Y.
Wilkens & Wilkens (Hillside) Jamaica, N. Y.
Wilkins, Marion (Orph.) Denver.
Willie, West & McGinty (Maj.) Houston, Tex.
Wills & Holmes (State) Newark.
Wilson Bros. (Orph.) Boston.
Wilson & Dobson (Grand) Calgary, Can.
Wilton & Weber (Orph.) San Francisco.
Wilson, Jack, Co. (Olympia) Lynn, Mass.
[illegible], Tony, Co. (Garden) Baltimore.
Winchester & Ross (Keith) Ottawa, Can.
[illegible] & Dolly (Boulvd.) New York.
Wilber, Mabel, Co. (Delancey St.) New York.
Wolff & Jerome (Pal.) St. Paul.
Wong, George, Co. (Capitol) Davenport, Ia.
Wong, Joe, Co. (Prospect) Brooklyn.
Worcesters, Three (Georgia) Atlanta.
Worden Bros. (Granada) Cleveland.
World's Wonders, Three (Pan.) Vancouver, Can.
Worth, Loma (Pal.) Canton, O.; (Perry) Erie, Pa., 10-12; (Keith) Dunkirk, N. Y., 13-15.
Wright, Louise (Montauk) Passaic, N. J.
Wu, Mr. (State) New York.
Wyeth & Wynn (Oriental) Detroit; (Keith) Grand Rapids 10-12.
Wyoming Four (Carolina) Charlotte, N. C.
Wyse, Ross, Jr., Co. (Loew) Toronto.

Y

Yacopi Troupe (Robbins) Warren, O.
Yates & Hawley (Main St.) Kansas City.
Yates & Carson (Fairmount) New York.
Yocan, Paul, Co. (Bijou) Battle Creek, Mich.
York & King (Proctor) Newark, N. J.
Young, Clara K. (Temple) Saginaw, Mich.
Young, Joe, Co. (Madison) Brooklyn; (Regent) New York 10-12.

Z

Zastro White Revue (Michigan) Ann Arbor.
Zermain, Farrar & Cantor (Pan.) Toronto.
Ziegler Twins (Glove) Gloversville, N. Y.

ILION, N. Y.
The Home of Remington Products and
MARY ZOLLER & CO.
RADIO XYLOPHONISTS

M. P. PRESENTATIONS

Apollon's, Dave, Orch. (Indiana) Indianapolis.
Arnold, Roy (Capitol) Cedar Rapids, Ia.
Babes on Broadway (Granada) San Francisco.
Bain, Jack (Riviera) Waterloo.
Bars & Stripes (Michigan) Detroit.
Bayes & Speck (Century) Baltimore.
Beaux Art Frolics (Ohio) Columbus.
Beck, Ed & Morton (Met.) Los Angeles.
Bernard, Fred (Granada) San Francisco.
Bennett & Clark (Capitol) Des Moines.
Besser, Joe (Capitol) Des Moines.
Bits of Broadway (Tower) Chicago; (Missouri) St. Louis 8-14.
Blossoms (Chicago) Chicago.
Blue Grass (State) Cleveland.
Bob, Bob & Bobbie (Pal.) Dallas.
Bolger, Ray (Ambassador) St. Louis.
Born & Lawrence (Denver) Denver.
Bubbles (Paramount) New York.
Burdney & Marley (Capitol) Des Moines.
Burnoff & Josephine (Buffalo) Buffalo.
Busse, Henry (Met.) Los Angeles.
Calm & Gale (Capitol) Des Moines.
Campbell, Arthur (Capitol) Des Moines.
Carr, Andrew & Louise (Ambassador) St. Louis.
Carr, Jimmy, & Orch. (Colony) New York.
Chaney, Roy (Michigan) Detroit.
Chapman & Snyder (Century) Baltimore.
Claire, Ted (Century) Baltimore.
Colleano, Maurice (Met.) Houston.
Cole & Taylor (Met.) Boston.
Colette Sisters (Granada) San Francisco.
Coons, Lindy (Texas) San Antonio.
Cornwell, Frank (Ohio) Columbus.
Corwey, Ferry (Met.) Boston.
Crinoline vs. Jazz (Century) Baltimore.
Darrell, Bert (Pal.) Dallas.
David, Charles (Indiana) Indianapolis.
Dellbridge, Dell (Michigan) Detroit.
Denno Bros. & Scanlon (Riviera) Omaha.
Denzi (Indiana) Indianapolis.
Dictator's Quartet (Pal.) Dallas.
Dobbs, Carl, & Co. (Century) Baltimore.
Dove, Roy (Met.) Houston.
DuCallion (Granada) San Francisco.
Eddy, Wesley (Pal.) Washington.
Ellard, Jimmie (Denver) Denver.
Elomina (Capitol) Des Moines.
Erwin, Vic (Miller) Wichita.
Evans & Perry (Pal.) Washington.
Fay, Frank (Paramount) New York.
Foster Girls (Riviera) Omaha.
Foster, Allen (Texas) San Antonio.
Foster Girls (Chicago) Chicago.
Foster Girls (State) Cleveland.
Foster Girls (Tivoli) Chicago.
Frank, Art (Uptown) Chicago.
Fredericks, Chester (Cafe) Chicago.
Gamby-Hale Girls (Granada) San Francisco.
Gamby-Hale Girls (Uptown) Chicago.
Gamby-Hale Girls (Pal.) Washington.
Gamby-Hale Girls (Ohio) Columbus.
Gamby-Hale Girls (Denver) Denver.
Gamby-Hale Girls (Met.) Boston.
Gatanos Three (Paramount) New York.
Getz, Coleman (State) Cleveland.
Gilbert, Marty (Met.) Houston.
Gould Girls (Paramount) New York.
Gould Girls (Michigan) Detroit.
Gould's Girls & Boys (Minnesota) Minneapolis.
Gordon, Stubby (Allen) Cleveland.
Griffen, Ethel (Pal.) Dallas.
Griffin & Rosette (State) Cleveland.
Griffin, Joseph (Denver) Denver.
Handers & Millis (Ohio) Columbus.
Havell, Electa (Granada) San Francisco.
Hayes, Georgie (Met.) Houston.
Helen & Riley (Minnesota) Minneapolis.
Henry, Victor (Uptown) Chicago.
High Hat (Uptown) Chicago.
Honan, Helen (Granada) San Francisco.
House Boat (Indiana) Indianapolis.
Ince, Vic (Met.) Houston.
Janton Sisters (Riviera) Omaha.
Jarett & List (Michigan) Detroit.
Jewell, Nell (Century) Baltimore.
Johnson, Virginia (Denver) Denver.
Johnstone (Texas) San Antonio.
Joyce, Ted (Penn) Pittsburgh.
Keast, Paul (Met.) Los Angeles.
King & King (Michigan) Detroit.
Kirkland, Paul (Ohio) Columbus.
Klicks, Les (Saenger) New Orleans.
Kosloff, Lou (Chicago) Chicago.
Kruger, Bennie (Uptown) Chicago.
LaRue, Lucien (Ambassador) St. Louis.
Lambertl (Michigan) Detroit.
Lewis, Sammy (Chicago) Chicago.
Linden & Farnum (Pal.) Washington.
Losee, Harry (Met.) Los Angeles.
Lowry, Ed (Ambassador) St. Louis.
Mack, Henry (Tivoli) Chicago.
Main St. to Broadway (Capitol) Des Moines.
Mall, Paul (Buffalo) Buffalo.
Martin, Chet (Olympia) New Haven.
Masters, Frank (Tivoli) Chicago.
May, Olive (Texas) San Antonio.
Mayfair, Mitzi (Pal.) Dallas.
Melino, Frank, Co. (Penn) Pittsburgh.
Mills, Jay (Capitol) Des Moines.
Miniatures of 1929 (Paramount) Brooklyn.
Moore, Patti (Chicago) Chicago.
Moss & Frye (Riviera) Omaha.
Murray, Dorothy (Ambassador) St. Louis.
Nelidoff, George (Denver) Denver.
Nina, Fucile & Bryant (Ohio) Columbus.
Norman, Al (Riviera) Omaha.
Novello Bros. (Tivoli) Chicago.
O'Meara & Stewart (Met.) Houston.
Ocean Blues (Riviera) Omaha.
Oh, Teacher (Ambassador) St. Louis.
Packard, Helen (Met.) Los Angeles.
Paige Sisters (Ambassador) St. Louis.
Paragon Quartet (Minnesota) Minneapolis.
Parisian Nights (Tivoli) Chicago.
Parsons, Joseph (Saenger) New Orleans.
Peabody, Eddie (Missouri) St. Louis.
Pearson, Bud & Jack (Buffalo) Buffalo.
Petty, Ruth (Paramount) New York.
Pow-Wow (Met.) Los Angeles.
Publix Birthday Revue (Pal.) Washington.
Quinlan, John (Century) Baltimore.
Rains & Young (Ohio) Columbus.
Ray, Virginia (Ambassador) St. Louis.
Rennie, Oscar (Ft. Armstrong) Rock Island.
Rocco, Ridiculous (Texas) San Antonio.
Rodemich, Gene (Met.) Boston.
Rogers, Ginger (Uptown) Chicago.
Rose, Joe (Saenger) New Orleans.
Ross & Edwards (Paramount) New York.
Ross, Tom (Uptown) Chicago.
Roy, Alice (Uptown) Chicago.
Rubin, Benny (Colony) New York.
Rubinoff, Dave (Pal.) Washington.
Samuels, Al & Rae (Minnesota) Minneapolis.
Seeing Things (Saenger) New Orleans.
Shelton, Gene (Paramount) New York.
Silk, Vince (Golden Gate) Los Angeles.
Singer's Midgets (Paramount) Brooklyn.
Slate Bros. (State) Cleveland.
Smith, Tom (Saenger) New Orleans.
Sorel, Felicia, Girls (Century) Baltimore.
Sorel, Felicia, Girls (Penn) Pittsburgh.
Sorel, Felicia, Girls (Saenger) New Orleans.
Sorel, Felicia, Girls (Indiana) Indianapolis.
Sorel, Felicia, Girls (Buffalo) Buffalo.
Sorel, Felicia, Girls (Capitol) Des Moines.
Smith, Walter (Chicago) Chicago.
Spur, Horton (Met.) Los Angeles.
Stanley, Jack (Saenger) New Orleans.
Starr, Sally (Granada) San Francisco.
Step This Way (Pal.) Dallas.
Step on It (Buffalo) Buffalo.
Straub, Herbert (Buffalo) Buffalo.
Sunny Skies (Met.) Houston.
Teal, Ray (Pal.) Dallas.
Topsy-Turvy Town (Met.) Boston.
Valydia, Rose (Texas) San Antonio.
Van, Vera (Tower) Chicago; (Missouri) St. Louis 8-14.
Volcano (Penn) Pittsburgh.
West Point Days (Denver) Denver.
Williams Sisters (Tivoli) Chicago.
Witmer, Ruth (Capitol) Des Moines.
Wolfe, Irene (State) Cleveland.
Wonderful Girl (Minnesota) Minneapolis.
Wright, Helen (Buffalo) Buffalo.
Xylophonia (Texas) San Antonio.
Zero, Marie (Met.) Boston.

CONCERT AND OPERA

Althouse, Paul: New York 11.
American Opera Co.: (Colonial) Boston 3-8; (Werba) Brooklyn 10-15.
American Music Drama Co.: Montreal 5; Toronto 6-8.
Beggar's Opera: Waco, Tex., 5; College Station 6; Houston 7-8; El Paso 10-11; Tucson, Ariz., 12; Phoenix 13; San Diego, Calif., 14-15.
Brahms Quartet: Cincinnati 6; Chicago 12; Grand Rapids, Mich., 14.
Braslau, Sophie: Boston 5.
DeGogorza: Syracuse, N. Y., 7.
Divine, Grace: Syracuse, N. Y., 13.
Elwyn, Robert: Syracuse, N. Y., 13.
English Singers: Rochester, N. Y., 7; (Town Hall) New York 8; Providence, R. I., 10.
Enters, Angna: Boston 8.
Farrar, Geraldine: Columbus, O., 11.
Flonzaley Quartet: Boston 12.
Gabrilowitsch, Ossip: Washington 11.
Galli-Curci, Mme.: Hartford, Conn., 9.
Ganz, Rudolph: New Orleans 6.
Harvard Glee Club: Boston 6.
Hofmann, Josef: (Carnegie Hall) New York 9.
Horowitz, Vladimir: St. Louis 14-15.
Hutcheson, Ernest: Kansas City 11.
Kappel, Gertrude: Minneapolis 11; Toronto 14.
Kedroff Quartet: Cincinnati 9.
Kochanski, Paul: Pittsburgh 13.
Kurenko, Maria: Cincinnati 14-15.
Kreisler, Fritz: Washington 5; Baltimore 6; Cleveland 7; Indianapolis 9; Detroit 12; Rochester, N. Y., 14.
LaArgentina: Boston 5; Chicago 9; Detroit 10.
Lent, Sylvia: (Town Hall) New York 6.
Luboshutz, Lea: Louisville 6.
Maier, Guy, & Lee Pattison: Kansas City 11.
Manuel & Williamson: St. Louis 11.
Matzenauer, Margaret: Boston 6.
Montana, Marie: Hollidaysburg, Pa., 7.
Niles, Doris, & Ballet: Washington 7.
Olszewska, Maria: New York 10-11; Washington 12; Pittsburgh 14.
Parrish, John: Melrose, Mass., 6.
Patton, Fred: Forest Hills, N. Y., 7; Portland, Me., 12.
Pinnera, Gina: Pittsburgh 10.
Rabinovitch, Clara: Boston 5; (Town Hall) New York 12.
Raisa & Rimini: Pittsburgh 10.
Roberts, Emma: Washington 10.
Russian Symphonic Choir: New York 14.
Salzedo, Carlos: Cincinnati 7-8.
Sundelius, Marie: Little Falls, Minn., 5.
Talley, Marion: Houston, Tex., 5.
Thomas, John Charles: (Town Hall) New York 9.
Valeriano, Gill: St. Louis 5.
Walska, Ganna: Washington 10.
Werrenrath, Reinald: Ft. Wayne, Ind., 6.
Whiteman, Paul, & Orch.: Buffalo 7; Boston 9; Washington 15.
Zimbalist, Efrem: New York 11.

DRAMATIC AND MUSICAL

Abie's Irish Rose: (Werba) Brooklyn 3-8.
And So to Bed: (Royal Alexandra) Toronto, Can., 3-8.
Bachelor Father: (Nat.) Washington 3-8; (Ford) Baltimore 10-15.
Beaux' Stratagem: (Ford) Baltimore 3-8.
Blossom Time: (Studebaker) Chicago.
Brothers: (Windsor) New York 3-8.
Burlesque: (Shubert) Kansas City 3-8.
Cafe de Danse: (Boulevard) Jackson Heights, N. Y., 3-8.
Command To Love: (Pitt) Pittsburgh 3-8.
Connecticut Yankee: (Maj.) Boston.
Coquette: (Maj.) Brooklyn 3-8; (Windsor) New York 10-15.
Desert Song: Augusta, Ga., 5-6; Macon 7-8.
Desert Song: (English) Indianapolis 10-15.
Desert Song: (Curran) San Francisco 3-8.
Dracula: (Broad) Philadelphia.
Draper, Ruth: (Plymouth) Boston 3-8.
Elmer the Great: (Pabst) Milwaukee 3-8.
Family Upstairs: Monticello, Ark., 10; Rochelle, La., 11; Ruston 12.
Firefly: (Tulane) New Orleans 3-8.
Five o'Clock Girl: (Woods) Chisago.
Front Page: (Erlanger) Chicago.
Gang War: (Lyric) Philadelphia.
Golden Dawn: (Grand O. H.) Chicago.
Good News: (Met.) Minneapolis 3-8.
Hit the Deck: (American) St. Louis 3-8.
In Abraham's Bosom: (Playhouse) Chicago.
Jim the Penman: (Broad St.) Newark, N. J., 3-8; (Nat.) Washington 10-15.
Kingdom of God: (Wilbur) Boston.
Last Lover: (Apollo) Atlantic City 3-8.
Leiber, Fritz, Co.: (Erlanger) Birmingham, Ala., 3-8; (Tulane) New Orleans, La., 10-15.
Leslie's, Lew, Blackbirds: (Tremont) Boston.
Lovely Lady: (Shubert) Cincinnati 3-8.
Luckee Girl: (Shubert) Philadelphia.
Manhattan Mary: (Shubert Rialto) St. Louis 3-8; (Shubert) Cincinnati 10-15.
Marriage Bed: (Columbia) San Francisco 3-8.
Merchant of Venice: (Geary) San Francisco 3-15.
Much Ado About Nothing: Worcester, Mass., 5; (Parsons) Hartford, Conn., 6-8; (Court Sq.) Springfield, Mass., 10-12; Pittsfield 13; (Capitol) Albany, N. Y., 14-15.
Music in May: (Forrest) Philadelphia.
My Maryland: (Teck) Buffalo 3-8; (Alvin) Pittsburgh 10-15.
My Maryland: (Great Northern) Chicago.
Night in Spain: (Poli) Washington 3-8.
Nineteenth Hole: (Berchel) Des Moines, Ia., 6-8.
Nobody's Girl: (Maj.) Chicago.
Ott, Bob, Co.: Du Bois, Pa., 3-8; Huntingdon 10-15.
Paris Bound: (Harris) Chicago.
Porgy: (Blackstone) Chicago.
Red Robe: (Shubert) Boston.
Redemption: (Boston O. H.) Boston 3-8.
Relations: (Walnut St.) Philadelphia.
Rio Rita: Ft. Worth, Tex., 5; Dallas 6-9.
Rio Rita: (Illinois) Chicago.
Shanghai Gesture: (Werba's Jamaica) Brooklyn 3-8.
Shannons of Broadway: (Cort) Chicago.
Sign of the Leopard: (Adelphi) Philadelphia.
Silent House: (Cass) Detroit 3-8.
Silent House: (Parsons) Hartford, Conn., 10-12.
Skull, The: (Hanna) Cleveland 3-8.
Skull, The: (Princess) Chicago.
Slout, Ruth & L. Verne, Players: Wakefield, Mich., 5; Stambaugh 6; Norway 7; Crystal Falls 8.
So This Is Love: (Shubert Detroit) Detroit 3-8.
Strange Interlude: (Erlanger) Buffalo 10-15.
Straight Thru the Door: (Alvin) Pittsburgh 3-8.
Stratford Festival Co.: (Met.) Seattle, Wash., 3-8.
Theater Guild Co.: (Garrick) Philadelphia.
Theater Guild Co.: (Hollis) Boston.
This Queen of Sheba: (Werba's Flatbush) Brooklyn 3-8.
Trial of Mary Dugan: (Maryland) Baltimore 3-8; (Riviera) New York 10-15.
Trial of Mary Dugan: (Shubert) Jamaica, L. I., N. Y., 3-8.
Trial of Mary Dugan: (Keith) Philadelphia.
Trial of Mary Dugan: (Adelphi) Chicago.
Vgabond King: (George E. Wintz's), Clem T. Schaefer, mgr.: (Ohio) Cleveland 3-15.
War Song: (Lyceum) Rochester, N. Y., 6-8.
Wayburn's, Ned, Gambols: (Shubert) Newark, N. J., 3-8.
Wooden Kimono: (English) Indianapolis 3-8.

MINSTRELS

Coburn's, J. A.: Eufaula, Ala., 5; Dawson, Ga., 6.
Johnson's Colored, Leon Long, bus. mgr.: Tacoma, Wash., 4-8; Olympia 9-11; Centralia 12-13; Chehalis 14-15.

TABLOIDS

Brownie, Bud, Mus. Com. Co., Bud Brownie, mgr.: (Auditorium) Connersville, Ind., 3-8.
Chandler's, Kewpie, Naughty Baby: (Merrio) Wilson, N. C., 3-8.
Doyle-Brown Theater Party, Edward Doyle, mgr.: (State) Akron, O., 3-8.
Gaw's, Billy, Parisian Follies Revue: Oxford, N. C., 6-8.
Good Morning Dearie, Billy LeRoy, mgr.: (New) Staunton, Va., 3-8.
Honeymoon Limited, Henry H. Prather, mgr.: (Crystal) Anderson, Ind., 3-8.
Kohler, Larry, Sunshine Girls: (Truax) Los Angeles 3-15.
Lewis, Irving N., Co.: (Dixie) Uniontown, Pa., 3-8; (Maryland) Cumberland, Md., 10-15.
Patent Leather Girls: (Family) St. Marys, Pa., 3-8; (Mishler) Altoona 10-12.
Pepper Box Revue, Seabee Hayworth, mgr.: (Anderson) Anderson, S. C., 3-8.
Smiling Eyes, Frank Maley, mgr.: (Cinderella) Williamson, W. Va., 3-8.
Teddy Bear Girls, Billy Leicht, mgr.: (Marvin) Findlay, O., 3-8; (Orph.) Pontiac, Mich., 10-15.
There She Goes, Billy Wehle, mgr.: (Omar) Spartanburg, S. C., 3-8; (Maj.) Greenville 10-15.

REPERTOIRE

Auger Bros.' Stock Co.: Pipestone, Minn., 3-8; Rock Rapids, Ia., 10-15.
Austin, Mildred, Stock Co.: (Maj.) Evansville, Ind., 3-8.
Kell's, Leslie E., Comedians: Hemphill, Tex., 3-8.
Rotnour Players, J. B. Rotnour, mgr.: Richmond, Ill., 6-8.
Winninger Players: Green Bay, Wis., 3-8; Manitowoc 10-15.

MUTUAL BURLESQUE

Bare Facts: (Lyceum) Columbus, O., 3-8; (Lyric) Dayton, O., 10-15.
Best Show in Town: (Empire) Newark, N. J., 3-8; (Star) Brooklyn 10-15.
Big Revue: (Gayety) Milwaukee 3-8; (Empress) Chicago 10-15.
Bohemians: (Pal.) Trenton, N. J., 6-8; (Empire) Newark 10-15.
Bowery Burlesquers: (Academy) Pittsburgh 3-8; (Lyceum) Columbus, O., 10-15.
Burlesque Review: (Howard) Boston 3-8; (Columbia) New York 10-15.
Chicken Trust: (Gayety) Wilkes-Barre, Pa., 3-8; Allentown 10; Reading 11-12; (Pal.) Trenton, N. J., 13-15.
Dainty Dolls: (Cadillac) Detroit 3-8; (Empire) Toledo, O., 10-15.
Dimpled Darlings: (Empire) Brooklyn 3-8; (Trocadero) Philadelphia 10-15.
Flapper Follies: (Gayety) Boston 3-8; (Plaza) Worcester 10-15.
French Models: (Columbia) Cleveland 3-8; open week 10-15.
Frivolities: (Empire) Providence 3-8; (Gayety) Boston 10-15.
Ginger Girls: (Irving Place) New York 3-8; (Empire) Providence 10-15.
Girls From Follies: Open week 3-8; (Lyric) Bridgeport, Conn., 10-15.
Girls From Happyland: (Mutual) Indianapolis 3-8; (Garrick) St. Louis 10-15.
Girls of U. S. A.: (Empress) Cincinnati 3-8; (Gayety) Louisville 10-15.
Girls in Blue: (Temple) Syracuse, N. Y., 3-8; Geneva 10; Oswego 11; (Van Curler) Schenectady 13-15.
Hello, Paree: (Empire) Toledo, O., 3-8; (Columbia) Cleveland 10-15.
High Flyers: (Garrick) St. Louis 3-8; (Gayety) Kansas City 10-15.
Hindu Belles: (Van Curler) Schenectady, N. Y., 6-8; (Maj.) Albany 10-15.
Jazztime Revue: (Plaza) Worcester, Mass., 3-8; (State) Springfield 10-15.

(See ROUTES on page 182)

Circus and Side Show

Conducted by CHAS. WIRTH—Communications to 25 Opera Place, Cincinnati, O.

G. P. Dorsey Enlarging His Motorized Circus

NEW YORK, Dec. 1.—George P. Dorsey is a philosophical showman. In a short time he has built Dorsey Bros.' Circus from a 4-truck to a 20-truck show, with bright prospects of growing much larger in the future.

Dorsey spent last week in the metropolis, looking over the field for new material and ideas. His winter headquarters are Chicago, where he has a single elephant act playing the Publix houses, with Al Langdon working it. The rest of his trained animals are all in Chicago department stores at present.

The coming season will find the Dorsey Show enlarged by the addition of new equipment and one stage. Two rings will be adhered to as in the past. A Wild West aggregation, with which Dorsey is negotiating, will constitute the concert feature. A novel motorized parade will be introduced. One-ton trucks are utilized to move the caravan. The show carries a physician, one of the few motorized shows of this size which has a doctor.

During the five years that Dorsey has piloted his show, he has never had a losing week, altho he has had his losing days, of course. He has not decided definitely what territory he will invade for 1929.

101 Ranch Show Notes

MARLAND, Okla., Dec. 1.—Zack T. Miller returned to the Ranch last Tuesday after closing up all Miller Bros.' interests in Florida. He will be busy during the winter lining up the arena performers. Fred H. Seymour, general superintendent, arrived from Jackson, Mich., to organize his mechanical force and start repairing and repainting for next season.

John Cole and Jim Brady, chief mechanics, arrived here last week and will start mechanical construction in a few days. Major Gordon W. Lillie (Pawnee Bill) and Herbert Maddy spent the day in consultation with George L. Miller at the Ranch last Wednesday. Major Lillie is making preparations for the coming season.

Jack Brown, chief of cowboys, met with a painful accident by being struck on the jaw in breaking some new ring stock, but has recovered and is back on the job again. Eddie Vaughn, assisted by R. O. Scatterday, will have charge of the program and herald advertising and are now in Chicago and other cities in the East working on the herald and programs.

George L. Myers, who will be the arena director, writes from York, Pa., that he is planning some special features. He expects to arrive here about March 1 to take up his work. R. M. Harvey, general agent, spent last week in Louisville, Ky., arranging the layout for the show herald for 1929. He writes that he had a nice visit with John Nevin, who is to be chief contracting and assistant general agent.

Allen J. Lester writes from Roseville, O., that he is working on press material.

Showfolk in Pittsburgh

PITTSBURGH, Dec. 1.—Al. G. Shannon, one of Doc Oyler's ticket agents on the 101 Ranch Side Show the past season, is general sales manager for a local candy manufacturing concern.

Ira C. Price, late of the Gentry Show, and Tom W. Bedell, fair concessionaire, are back in town, and will soon go to Kane, Pa., on their annual hunting trip in the mountains.

Irish Shea is here, also Sam Douglass, old-time privilege man, who is operating a roadhouse on the William Penn highway.

L. & Z. Quality Circus

COLUMBUS, O., Dec. 1.—The L. & Z. Quality Circus has established winter quarters here. Roy R. Harrison, in charge of props, will look after repairs, and as soon as weather permits will paint poles, ticket boxes, etc.

Taylor and Moore are in vaudeville; Billy and Marguerite Faust are visiting relatives in Pennsylvania; Loran Seydell is doing clown numbers in toy departments of stores; Evelyn (Mickey) Lewis is in high school, Jackson, Mich.; Slivers Johnson and Mickey Blue, now in vaudeville, will be with the show next season; the Excel animal acts are playing indoor circus engagements; Betty Harrison is busy designing wardrobe for the girls for next year.

P. M. Lewis and E. R. Zimmerman, owners, went to Knoxville, Tenn., several weeks ago to assist the police department with their show at the Lyric Theater. A splendid show was arranged by Mr. Zimmerman. Allie Johnson, wire performer, is in Philadelphia.

The L. & Z. Show will open in Ohio the middle of May.

Joe Lloyd Engaged For Robbins Circus

Joe Lloyd, boss hostler, who has been with various circuses, will be with the Robbins Bros.' Circus the coming season.

Churchill at Quarters Of Fisher D. & P. Show

JACKSON, Mich., Dec. 1.—Joe Churchill has arrived at the quarters of the Fisher Dog and Pony Show, and will look after the work of rebuilding the equipment. He will be superintendent of the show next season. Mr. Fisher's father will manage the side-show, which will have new canvas and banners. George A. Miller, of Miller's Dog and Pony Circus, will soon start work on the new four-pony drill and two dog acts, which he will break for the Fishers. It will be done in a new ring barn that has just been built on his farm in Eaton Rapids, Mich.

EFFIE DUTTON, with Billy Rice's wife and daughter.

Remember that Smile? Guess.

Memory of the Past. Who?

ORRIN DAVENPORT, famously known as The Whirlwind.

Walter L. Main Circus

ALEXANDRIA, La., Dec. 1.—The 49th annual tour of the Walter L. Main Circus, under the ownership of the King Bros., came to a close at Nashville, Ark., November 15, and went into quarters here. The season as a whole was profitable.

The show opened at Frankfort, Ky., April 17. Thirteen States were visited and 12,400 miles traveled over 30 railroads. No serious accidents occurred during the season and no blowdowns. But one day was lost, and it was caused by snow at Cumberland, Ky. No half days were played and but three parades missed.

The same bosses which opened with the show closed, with one exception, which speaks well for the efficiency of W. J. Erickson, superintendent. All of the bosses have been re-engaged for 1929. Many of the performers also closed with contracts for next season, which will open early next April.

The show is wintering at the beautiful Central State Fairgrounds. The wagons and equipment are stored in a dozen commodious buildings. The stock was turned out on a 100-acre pasture within the grounds.

During the winter the equipment will be entirely rebuilt. The workshops are under the direction of Tex Caverness and Mark Smith. Joe Secastin is in charge of the elephants and animal department.

Karl Knudson, contracting agent, is wintering at Los Angeles; L. C. Gillette, general agent, is at his orange farm near Pensacola, Fla., and Floyd King departed November 23 for a trip east and is expected back in a fortnight. W. J. Erickson has returned after a trip to Hot Springs, Ark.

D. C. Hawn and Kid Hunt, owners of a minstrel show, wintering at Alexandria, are frequent visitors. Arthur Hoffman, side-show manager the past season, and Ray Marsh Brydon, with Ike and Mike, the twin midgets, are in Alexandria.

Cuban Tour for Pubillones

NEW YORK, Dec. 1.—Pubillones Circus is now in its fourth and last week at the Payret Theater, Havana, after which the show is booked for eight weeks to play the big towns of the interior of Cuba, informs Harry Patrick, husband of Tyanna, strong woman. Walter Powell, aerialist-contortionist, with the Ringling-Barnum Circus, is wowing Cuban audiences with his routine.

Christy Bros.' Shows Parade in Mexico

The visit of the Christy Bros.' Shows to Eagle Pass, Tex., November 22, was to the Mexican residents across the river in Mexico in the nature of a holiday. By the request of the Governor of the province of Coahuila, and the mayor of the city of Piedras Negras, that lies across the Rio Grande from Eagle Pass, the parade of the circus moved across the bridge and passed thru the main portion of the Mexican town and around the courtyard of the Governor's residence. Thousands of school children lined up in front of the Governor's home shouted "elephante" as the bulls appeared and they followed them all around the parade and half way across the bridge. At night the Governor with his staff and ladies occupied a specially prepared box in the reserved-seat section and were entertained by Mr. and Mrs. Christy. The night performance was attended by mostly Mexicans from across the river.

At Downie Bros.' Quarters

HAVRE DE GRACE, Md., Dec. 1.—Visitors to the quarters last week were Jerome Harriman, formerly general agent of the show, who is now engaged as general publicity manager of the Delmarva Exposition Company, promoting indoor circuses on the eastern shore of Maryland. One of the feature acts with the circus is Tetu, wire walker, who is Mrs. Harriman. Capt. Lin Greene, who has his marine museum, including a Florida sea monster, in a two-masted schooner at one of the docks here, was an interested visitor last week. Capt. Greene is overhauling his schooner and may be here for the winter. Fred Aberg and Bob Burke, wrestlers with the Downie Circus the past two seasons, stopped off for a couple of days while arranging matches in Maryland and Delaware.

Carl H. Clark is playing vaudeville in the East with his dogs and razorback hogs. John White makes a trip to Havre de Grace from his home in Elkton, Md., several times a week. Joe Gilligan, superintendent of transportation, has gone to his home in Camden, N. J., for a couple of weeks' vacation. Peck Amsden, legal adjuster, is now at his home in Litchfield, Ill., until the holidays are over and then he will be Florida bound until time for the Downie Bros. to open.

James Heron, manager of the show, has an apartment in the Riverton Building here, next to the picture theater on the main street. Tom Atkinson and wife have left in their house car for their home in California. They will return to quarters after the first of the year.

Peggy Waddell, better known as Georgette, is in New York. He is arranging new interior decorations for his pit show. W. B. Emerson, calliope player, formerly of the Downie Circus, is now employed in Stewartstown, Pa.

Leo Snyder (Young Tiger Bill) has his stock out to pasture and his trucks all stored away here. He will have charge of the wood-working department with Downie Bros., making his second winter here. Harry Leffler, boss candy butcher, who spends his winters here, has been giving the railroads plenty of his money since the close of the season. He dropped into quarters last week and then left for Lebanon, Pa.

Charley Cooper is working out the three elephant acts daily in the ring barn. George Palmer has charge of the domestic animals in quarters, and Red Cavenaugh the cat animals. The cookhouse is in charge of Joe Denny, with two assistants. The mechanical department is in charge of Milford Manning, assisted by George LaFrance. Ted Premont is the electrician and carpenter.

Walter F. Driver
President

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Secretary

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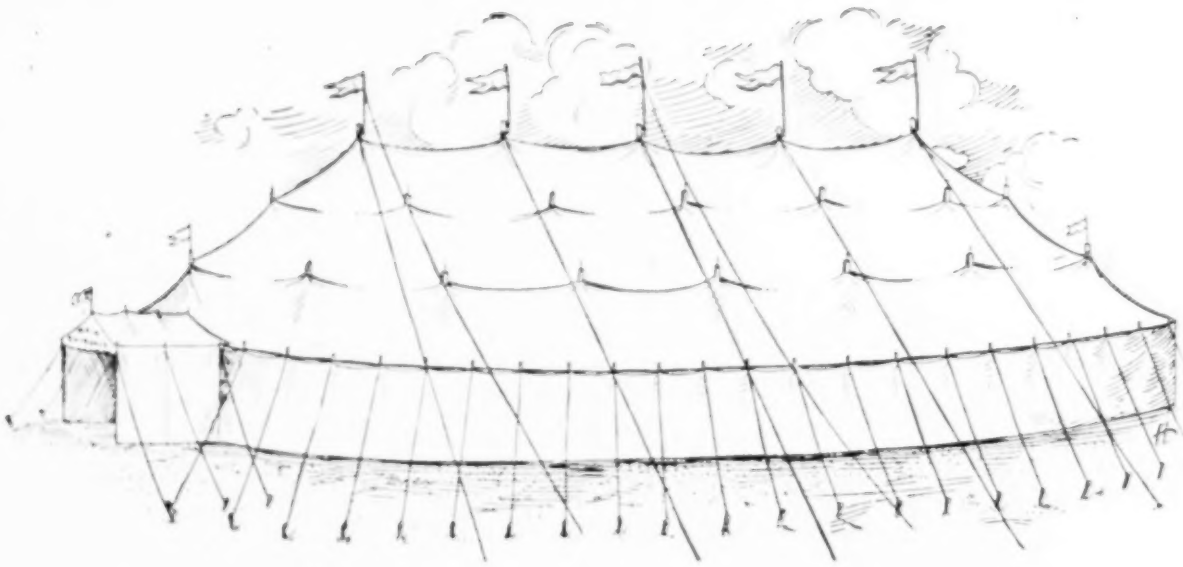
That's Why "DRIVER BROS." Tents and Banners Are Seen on Every Midway.
And Every "DRIVER BROS." Order Is Shipped ON OR BEFORE the Day Promised.

a Merry Xmas and



a Happy New Year

TENTS BANNERS

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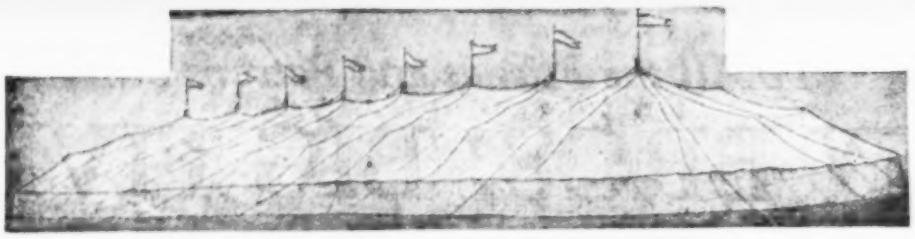
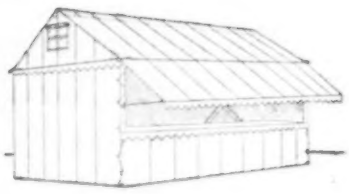


CIRCUS SEATS
ALL TYPES

Merry Christmas



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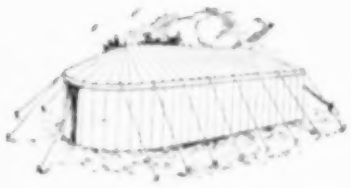

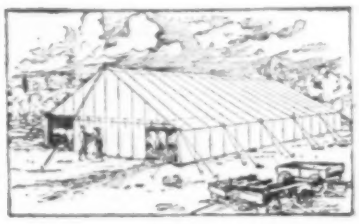

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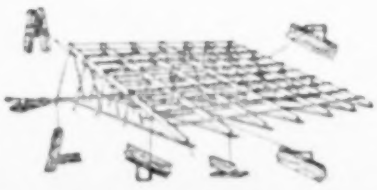

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Experienced Tent Manufacturers
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WANTED TO BUY
Old Circus Heralds, Programs, Couriers, Posters, Photos, Scrap Books, Routes, etc., from 1900 to 1928. PAUL E. MASON, Box 70, Dansville, N. Y.

It helps you, the paper and the advertiser to mention "Billboard".

With the Circus Fans

By KARL KAE KNECHT
Secy.-Treas. C. F. A.

EVANSVILLE, Ind., Dec. 1.—Merry Christmas to all circus folk and circus fans.

THE SYMPATHY of all C. F. A. and circus folk is extended to C. F. A. President Clint Beery, Chicago, in the loss of his father, and to Western Vice-President I. C. Speers, Santa Monica, Calif., in the death of his mother.

PRESIDENT CLINT BEERY and Secretary-Treasurer Karl Knecht, of the Circus Fans, will be honored with places at the speakers' table at the 15th annual banquet of the Showmen's League at the Palmer House, Chicago, December 4. They are also listed for talks.

C. L. PANCOAST, national advertising manager of *The New York Times* and a big C. F. A., has had another book published, *The Cub*, all about cub newspaper reporters. Devin-Adair Company, publisher, 23 E. 26th street, New York. Henry Garrity, also C. F. A., is of that concern. Those buying a book receive autographed copy by "Pan" with a police card. All ex-cubs get membership cards in Cub Association.

NEW MEMBERS of the C. F. A. are Miss Lake Erie Mayer, secretary to large law firm, and also Benj. F. Cohen, secretary iron and metal company, both of Des Moines, Ia.

EDW. BUSSE, C. F. A., Cincinnati's well-known and popular mortician, was in Martinsville, Ind., at the springs, for a week.

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Size 12x20 Inches
Set of 12 for $10.00
Ringling (Opening Spec.) in Madison Square Garden, General Groups of Bells-Floto, 101 Ranch, Hagenbeck-Wallace, Downie, Sparks, Main, Hunt, Gentry, Christy, Rang and Eldridge & Bentum.
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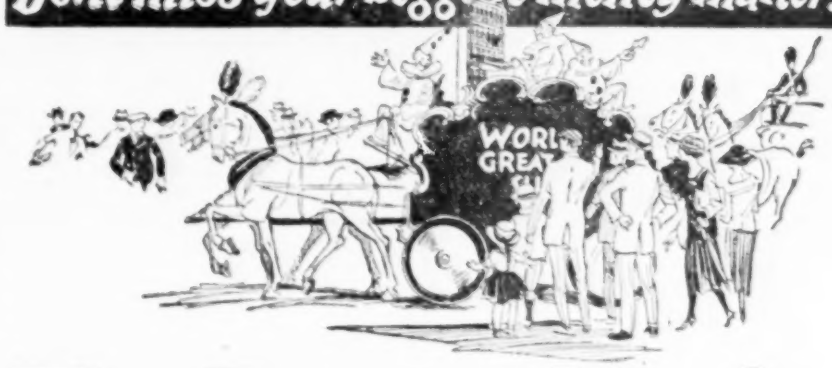

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GREATEST BALLY OF THEM ALL
Played same as piano. Brass band volume. Two sizes, $375 and $500. The largest size will go in a Ford.

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Just made, brand-new 80, with a 40, 8.10 oz. drill, high count, extra close woven, mildew-proofed and waterproofed with Brunsene Preserve; fast red trim; roped every second cloth; three bands; beautiful Top, $1,200. Large stock other sizes, also some used Tents.

D. M. KERR MFG. CO.
1954 GRAND AVE. CHICAGO

To All the Friends and Patrons of

CHRISTY BROS.' BIG FIVE-RING WILD ANIMAL CIRCUS

We extend the Season's Best Wishes and Christmas Greetings thru this, the Showman's Greatest Information Medium. We know you all read The Billboard. The wonder show will be bigger, newer, different and better next season. Now contracting people in all departments. Open in March. Houston, Texas, winter quarters.

Glory Days of Circus Trouping

By H. W. COLE

IN THE good old days managers frowned upon any signs of romance on the show. A single man observed talking to an unmarried woman was cautioned, then fined, according to good authority. Fred Gay, veteran joey, could tell you something about that, if you asked him. Among the stories he regaled a caller with, during his sojourn at Herman Kiefer Hospital in Detroit, was that of a young trouper whom he heard approach James A. Bailey apropos of this subject.

"Mr. Bailey," the young man said, "me and the Princess in the side show are engaged and are going to be married at the end of the season. Now we'd like to hold hands sometimes when there ain't anyone around, if you haven't any objections."

"Go ahead and hold hands all you want to, Larry," Bailey replied. "I don't care how much you hold hands."

W. W. Cole, looking as gentle as a deacon, was so insistent that he remain unknown upon his show that he won the trouping monicker of "Chilly Bill". Gay says, however, there were others besides Cole, who flaunted a shrinking ego—at times.

"I was sitting on a telegraph pole once with Frank Lemen at the winter quarters in Dodson, Mo., near Kansas City, when a stranger came up and said:

'Is this Mr. Lemen?'

'No,' said Lemen. 'If I was Mr. Lemen and had all the things and money he's got, do you suppose I'd be sitting here on a telegraph pole like this?'"

ARCHIE ROYER, former clown and well informed on the vagaries of by-gone trouping days, now active in Bangor, Mich., relates a similar incident of B. E. Wallace, whom Royer says they always spoke to as "Mr. Johnson" on the lot.

James A. Bailey, not prodigal when it came to paying salaries, was rated one of the kindest men under the canvas tops by the trouper who related this.

"He was one of the kindest men I ever knew, but I have seen him do some of the most ridiculous things in the dressing room. Once when Danny Ryan, now on the ticket box of the new Oriental Theater in Detroit, was doing an aerial bar act with two other performers, and using the usual three bars, one was broken. There was a big tableau wagon on the show, which was used in the parade, with a hickory tongue—the kind of wood they use in making those bars. One night when it came time to go to the train, the tongue of that wagon was missing. They hunted around for it in a hurry—it seemed such a strange thing to lose—and no one would want to steal a big wagon tongue. Mr. Bailey happened along about that time and explained that he had sent it up town to be cut up and made into bars for the aerial bar act because it was the right kind of wood. They had quite a time chaining up the wagon and getting it to the train without a tongue to fit it. But Mr. Bailey was thinking about the act the most of all."

A CIRCUS tradition—the show goes on—to meet the new adventure of tomorrow with faith in the omnipotence of its resources, ingenuity and endurance to triumph over all obstacles. In the early days of the Lemen Brothers' show's meanderings, it contracted a large printing bill, and a lawyer came on with the attachment papers made out to attach the circus for it. He reached it at a town in the northern part of North Dakota. George Hines, legal adjuster, went over the matter and accepted the claim for settlement. Then he ran away and hid himself and could not be found the next day. The following day by a sudden switch of the show's route, it crossed over into Canada, where the attachment papers were void. But the Canadian town had not been billed.

"When I told Frank Lemen that I had a possum belly under one of the cars filled with lithographs—they used to pay us young fellows two cents apiece for all we picked up—he sent men out and billed the town with 'em. We stayed in Canada for several weeks and made money from the start. Salaries were behind for 12 weeks, but were all paid up in full about the second week. I got mine in one-dollar bills," my informant smiled.

YET troupers of those gay adventurous days have slight conception of the hardships of trouping following the Civil War period. The precarious state of their wanderings that made it all a gamble—in some instances—is indicated by these memories of Lew Faust—real trouper—gleaned while he was living in Reading, Pa., not many months ago.

"To begin with, I was an apprentice with Dan Gardner, of Gardner & Hemming's Circus in 1866, as gymnast and jockey rider. In the winter time I trained ring horses in the riding school at 33d and Bridge streets, West Philadelphia. In the fall of 1870 I was engaged by Harry Enochs and a man named Everett, new men who were running the concert of the circus. They rented the old Yankee Robinson Circus to travel south for the winter. The Gardner & Hemming show closed the season at Norristown, Pa., and they hired me, Sam Melville, clown; Jerry Hopper, high-stilt performer and clown, and a man named Arasona, and paid our fare to Louisville, where the show's name was changed from Yankee Robinson's for a Southern tour. This was a wagon show; the people stopped at hotels; no camping on the lot then. The show had good performers, but it lived only three weeks, as its new backers had no money and business was bad.

"THE sheriff took hold of the circus at Greensburg, Ky., 33 miles from Lebanon, the nearest railroad station. He told us that if we would give a performance that night he would pay for our supper, lodging and breakfast. So we did. The band played *Home, Sweet Home*. Every time it played George W. Brown gave the principal riding act. Sam Melville put paint on his face and tucked his pantlegs in his boots and joked with the ringmaster, during the acts, while the band played *Home, Sweet Home*. I performed on the trapeze and the band played it again. Then the women came in from the dressing room with brooms and clubs and ran them off the seats and around the ring. That ended the show. In the morning the four of us started for Lebanon on foot, as the stage driver wanted $2.50 for each man. I sent my trunk to Lebanon for $1 and left it at the depot, to be called for. And we walked to Lebanon. There I shipped my trunk to Louisville by express, to be called for. I got on the first passenger train that came along—leaving my companions behind. The conductor came around for tickets. I had none. I gave him my hard-luck story, but he wouldn't take it. Said I would have to get off at the next stop. But I did not get off. When he came around again he said: 'I told you to get off. I will see that you are put off at the next station.' But I had made more than 60 miles all right.

"THEN I got on a cattle train with a pole in my hand and the conductor never stopped to ask for a pass. The next morning I was in Louisville. Went to the opera house, asked for the stage carpenter, told him my troubles. He asked if I had had breakfast. I said no—had no money. He gave me 50 cents to get something to eat with. Told me to come back, that he wanted to talk with me. After I had satisfied my hunger, he asked me if I had ever worked on a stage. I said yes, as a property man. Well, that fixed it. He told me to go over to New Albany, Ind., across the river, and see Ed Brown, manager of Katie Putnam's troupe at the theater. Brown had asked him the day before to find him a property man. He gave me 50 cents to pay my fare and said if I didn't get the job to come back there.

"When I got to the theater I found a boy playing on the snare drum. I asked him if he belonged to the show. He said yes. I asked where Brown was. He said he was out of town and would not be back until eight that night. I waited and saw Mr. Brown and got the job. He asked if I had any wardrobe. I said yes, I was in the express office at Louisville. I had no money to get it out. He said he would get it out the next morning, which he did. Then I was on my way south again for the winter, as I was bound I would not be laughed at by my friends at home. It was my first time away from old friends in the circus business. All went well until March 9, 1871, when the company closed the season at Atlanta, Ga. I stayed there three weeks, as there was a circus starting from there and I knew the manager. I joined it, coming north as far as Baltimore, when I saw an advertisement in *The Clipper*. The Katie Putnam Company was opening the summer season at Hooley's Opera House in Chicago. I quit the circus and went to Chicago. Met Mr. Brown and got on the job again that kept me there until the big fire October 8 and 9, 1871.

"NOW the boy I met in New Albany, Ind., playing that snare drum, is today one of the best minstrel men in the business. He did song and dance with the Putnam Company and was its call boy. I placed him with the circus for work in the concert after I left it. I hadn't seen him for 30 years when he came to Reading with his own show and I called on him. When he comes to Reading now he always calls to see me with a handful of tickets for my family and myself. He is James McIntyre, of McIntyre and Heath."

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Sensational Circus Acts, strong enough to feature, Clowns and Comedy Acts. All must contract for full season.
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Freaks and Curiosities and anything strange or unusual.
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Ropers, Riders, both ladies and gentlemen.
WORKING MEN
Man to take full charge of Trucks, Boss Canvasman who can keep outfit in good repair, Auto Mechanic, Man for Light Plant.
WANTED AT ONCE FOR WINTER QUARTERS
Man to break Pony Act, Body Builders, Circus Wagon Painter.
USEFUL PEOPLE IN ALL LINES
WRITE, DO NOT CALL.

DORSEY BROS.' MOTORIZED CIRCUS, ROOM 705, 64 EAST JACKSON BOULEVARD, CHICAGO, ILL.

Sarasota Briefs

SARASOTA, Fla., Dec. 1.—The winter quarters of the Ringling-Barnum Circus will be opened to visitors two days weekly, Wednesdays and Sundays, beginning the middle of this month. As was the custom last year, an admission fee is to be charged, which will be placed in the Community Chest.

Merle Evans and his band will arrive here December 15 to begin rehearsals for their winter series of daily concerts. Since the close of the big-top season Merle has been playing with Fred Bradna's indoor circus exhibitions.

W. F. Webber has the dogs and ponies at the quarters in first-class condition. He also has been given charge of the jumping horses.

Mrs. Marie Ernesto was badly hurt in an automobile accident on the road between Tampa and Sarasota last Sunday night. She will recover.

The Czecho-Slovakian National Band will return here for its fourth season, to give daily concerts on Ringling Isles.

Charles "Chick" Bell, who winters in Indian River City, came over this week to spend several days as the guest of winter-quarters friends.

The Ernestos Family has been booked for several of the Florida fairs this winter and will play these dates for a season of seven weeks.

Clinton A. Connell, better known as "Uncle Toby", has been named as radio announcer of WSIS and city host for the city of Sarasota. During the summer season "Uncle Toby" is in charge of the department of visual education of the Ringling-Barnum Circus.

"Colossus", the second sea elephant captured, which was purchased by the Ringling-Barnum Circus, is to be brought at once to Sarasota and placed in the specially constructed salt-water pool built for this animal and "Goliath", the sea elephant with the circus last season.

Cook Show Adding Acts

DAKOTA CITY, Neb., Dec. 1.—The Cook Bros.' Circus and Wild Animal Show will add new feature acts to the big show and kid show and will again go out under the management of R. L. Atterbury, who has returned here after being in a hospital five weeks. He received injuries when a lion attacked him at quarters in October.

Dave Peterson, master mechanic, was a visitor this week and has been engaged for the coming season. He will overhaul the motors.

The show will continue to give street parade and two performances daily. New canvas has been ordered, also new parade suits for drivers in parade. William Allen, with two assistants, will again have charge of the advance. Mrs. Rose is breaking some new dogs.

Marvello Still in Hospital

Joe Marvello, who was injured last summer on the Robbins Bros.' Circus, is still confined in the Iowa Lutheran Hospital, Des Moines, and would appreciate letters from friends.

Something New in

CIRCUS LITERATURE

If You Are Interested in the Circus You Cannot Afford To Miss

The CIRCUS SCRAP BOOK

A Pocket-Size Magazine Chock Full of Interesting Things About the Circus.

Live Again These Great Circus-y Bits and Check Up on Your Boyhood Memories.

This Will Not Be a Newsstand Periodical, But Will Be Distributed by Private Subscription Only.

Here Are Some of the Choice Things in the First Number, out January, 1929:

"The Circus Parade," a Poem by James Whitcomb Riley.

"The Man Who Rides," an Interview With Jimmie Robinson.

"A Lion Tamer's Experience."

"Barnum's Embarkation," Telling How This Great Show Went Abroad.

"Famous Elephants."

"Answering the Circus Fan."

"Clowns and Clowning."

"How the Word Freaks Was Changed."

"Bankrupt Sale of a Circus," a Funny Skit by Bill Nye.

"Blondin Crosses Niagara," a Newspaper Account of This Feat.

"Circus Hoodoos," Dan Rice Tells About Them.

"A Circus in Ye Olden Time."

"Carl Hagenbeck Wild Animal Show."

"The Passing Parade: Reminiscences of Showmen."

A Fine Picture of James Anthony Bailey Goes With This Number.

We are printing only a limited edition of the first number, and that makes it essential for you to put your order in early.

Subscription price, $1.00 for four numbers. Single Copies, 35 cents.

The CIRCUS SCRAP BOOK

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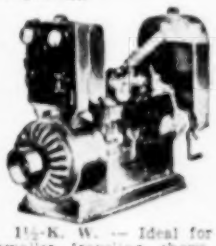
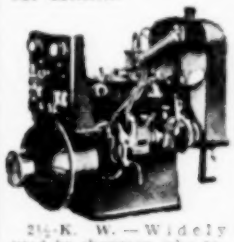
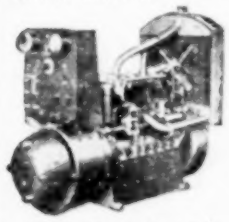
At right famous Universal 4-K. W., showman's favorite. Special generator mounting, reducing weight, producing greater rigidity, compactness and assuring perfect alignment.



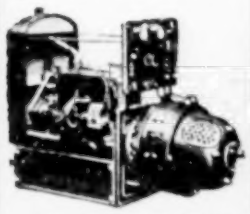
1½-K. W. — Ideal for smaller traveling shows, theatres, etc., using Mazda lamp projection. 32-60-110 volts—with or without batteries.



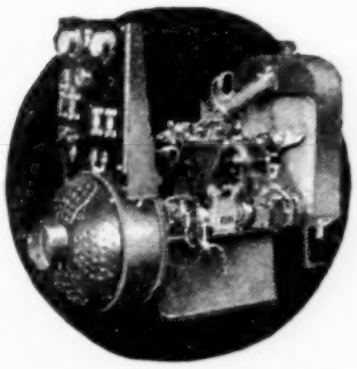
2½-K. W. — Widely used by showmen who require more capacity than 1½-K. W. In 32-60-100 volts, for use with or without batteries.



7½-K. W.—A brand-new model—most silent, smoothest running electric plant built. Also built in 10-K. W. size. Both models possess all the outstanding characteristics that have made Universal the choice of showmen.



12½-K. W.—For larger shows and theaters, this model is especially adapted. Wonderfully smooth, easy to start, remarkably quiet. Compact.



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Universal Electric Plants meet every requirement of the showman.

They provide strong non-flickering current. Are compact and light for easy transportation. Are dependable to the highest degree. Are most economical in operation and for upkeep.

These facts have made them the choice of showmen—such leaders as Ringling Bros., Doug. Morgan Shows, Rice & Quick, Gollmar Bros., Leon Brownie, Sills-Sterling, etc.

Whatever your requirements may be, there's a Universal to exactly meet them. Precision built to last for years. Engineered and backed by Universal's New Factory—one of the Finest in this field. Phone, wire or write for complete information.

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CIRCUS PAINTS

JOIN the throng of circuses and carnivals who use Phelan's Circus Paints season after season. These showmen come back because they are assured of brilliant, permanent colors, dependable, preserving qualities and economy.

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Paint—Enamel—Varnish—Lacquer

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THE ROGERS TENT & AWNING CO.

Wishes You All a Merry Xmas and A Happy Prosperous New Year

Don't forget, we still have some real good second-hand Dramatic Tents on hand at bargain prices, and are taking orders for new Tents for spring delivery.

IT HELPS YOU, THE PAPER AND ADVERTISERS, TO MENTION THE BILLBOARD.

Christy Bros.' Shows

The Christy Bros.' Shows closed the biggest season in its history at Gonzales, Tex., November 24, and shipped direct to its quarters at South Houston. Business did not hold up thru Texas and it was decided to close at Gonzales rather than take a chance on the threatening weather and play out the remaining three days. As it was, the show "went in dry" and can be packed away at once.

The home run was made in good time and most of the folks left the train at North Houston and sought out local hotels for a restup. The new headquarters for most of the bunch is at the Tennison Hotel, near the Southern Pacific depot, and but a short distance from the shopping district.

The show covered more territory than ever before, the total mileage being 22,608. The season opened in Galveston April 1, and after a trip thru the Rio Grande Valley the show struck west and was in every State west of the Mississippi. It was a season remarkably free from accidents and very few changes were made in the personnel. Most of the territory visited was new for the show.

But little time will be lost this fall in starting work on rebuilding the show and erecting two more buildings for the use of the men and animals. It is planned to go ahead at once on the new elephant building and sleeping quarters for the men. The mechanical departments will open at once with Dyke Ellis in charge of the wagon repairs. Harry Johnson looking after the building and Merritt Belew the training quarters. Ray O'Westney will assume the superintendency of the work and also act as steward after a short vacation spent in Houston. Charlie Thomas will have charge of the painting and decorating with the assistance of Walter Hodgedon and the writer. Work in the paint shop will start the first of the year. Slim Walker and wife will be busy breaking new acts and Jim Williams also will be in the training stable. Mr. and Mrs. Christy both are planning a visit to their homes in Pennsylvania, but it will be of brief duration. General Agent Bert Rutherford and Car Manager Walter McCorkhill will remain in Houston all winter.

FLETCHER SMITH.

Fagen in Shelbyville, Ill.

Mike Fagen, boss billposter with the Robbins Bros.' Circus the past season, is at his home in Shelbyville, Ill., for the winter.

Bessie Gunn Improving

ELGIN, Ill., Dec. 1.—Mrs. Bessie Gunn, who was injured here July 11 while performing with the Robbins Bros.' Circus, is getting along nicely in St. Joseph's Hospital and is able to be taken out in good weather.

King Bros. in Chicago

CHICAGO, Dec. 1.—Floyd and Howard King, owners of the Gentry Bros. and the Walter L. Main circuses, spent several days here this week. Mr. and Mrs. Floyd King left the city Tuesday midnight, presumably for Dayton, O.

Notes From Robbins Quarters

GRANGER, Ia., Dec. 1.—About the first thing Judd Muckle did on his return to quarters was to prepare a fine Thanksgiving dinner. The Robbins Hotel was appropriately decorated and a swell menu served.

L. Ray Choisser (Crazy Ray) is vacationing in Canton, Okla. J. C. McBride is working around Chickasha, Okla. Louie Ingelheim will be in Tulsa all winter. Mr. and Mrs. Jack Burslem are spending a month with friends hunting and fishing along the White River in Arkansas.

Mr. and Mrs. Ralph Noble are visiting Mr. Noble's folks in Oklahoma City and will remain a few days in Kansas City before returning to Des Moines. John Harris has established a business in Des Moines and from the broad smile on John's face the Harris Crispettes Company is doing a fine business.

A. W. Hughes is remaining in Kansas City this winter and is busy with arranging and composing music for several publishers. He will be back with Gilson's band next season. John Schiller and Charles Meyer were visitors at quarters Wednesday.

Under the Marquee

HAVE YOU LOOKED in the Letter List? There may be mail for you.

S. W. BAILEY, on the Gentry Show the past season, is clowning in the toy department of Goldsmith's in Memphis, Tenn.

THOMAS ARENZ, who is in the South, states that he will be back with the Barnett Bros.' Circus next season.

CAPTAIN TERPS, featuring his trained pony act, made a hit last season with Dorsey Bros.' Circus.

GROVER C. NITCHMAN, the past two seasons with King Bros., will be with them again next year.

WALTER L. MAIN, who has been in the South, has left for his home at Geneva, O., to inspect his string of farms.

LITTLE JOE McKEAN, past season with the Ringling-Barnum Circus, is now with Eddie Mayo and his harmonica gang, playing the Loew Southern Time.

W. E. BANEY, of the J. R. Show, is wintering at his home in Lock Haven, Pa. He is connected with the Rossman Bros., contractors and builders.

JOE SHORT, midget performer, writes that he is clowning in Wanamaker's store in New York, it being his 10th holiday season there.

MR. AND MRS. JAMES FLEMING, who had the wardrobe on the Gentry Show, are in Cincinnati for the winter. Mr. Fleming was a *Billboard* caller last week.

AL GILLETTE, of the famed acrobatic troupe, the Gillettes, who were with the Barnum & Bailey and Ringling Bros.' circuses, is living at Goguac Lake, Battle Creek, Mich.

MR. AND MRS. FREDDIE FREEMAN will sail for England December 8. It is Mr. Freeman's first trip home in 20 years. He is a cousin of Poodles Hanneford.

ED L. BRANNAN, formerly of the Robbins Bros.' Circus, and who was seriously ill this fall, is out of the hospital, fully recovered and hopes to attend the Chicago meetings.

REX M. INGHAM, who managed the pit show on Downie Bros.' Circus the past season, is in Washington, D. C., with Mrs. Ingham and will probably spend the winter there.

JOE HAWORTH, legal adjuster of the Gentry Bros.' Circus, left Cincinnati last week for Atlanta, Ga., where he will visit his assistant, M. H. McLean, and then go to Texas. He was a caller at *The Billboard*.

HARRY A. ROST, of the Rost Bros.' Trio, comedy acrobats and handbalancers, after an absence of five years, probably will be back with the white tops next season, assisted by his brother, Herman, and Albert Dion.

THE HOWARD GIRLS recently gave a dinner party in the apartment of Mr. and Mrs. J. A. Wall in New York City in honor of Agnes Ward, who will appear with them in vaudeville in the near future.

BUTTERFLY FRED STERLING, of the Big Show's joey contingent, has arrived in New York. The first individual he hunted up was Felix Adler, who is clowning the toy department of Gimbel Bros.' store. Right away Felix offered Butterfly a job.

MANUEL CORNETT, whose wife, Bobbie, died in Chicago November 20, is confined to the Edward Hines Memorial Hospital, Maywood, Ill., and would like to hear from friends. He will undergo two major operations this winter. Cornett has been with the Christy, Main, Gentry, Cooper Bros. and other circuses.

EASTER AND BURDETT, of the Conroy Bros.' Show, write that they are on their way south with Conroy's Dog and Monkey Circus and a ventriloquist act, playing picture houses. Business has been good so far. They are working eight dogs, "Judy Congo," mother ape and baby, and two marmoset monks and carrying two trucks with calliope for bally and exhibition cage for monks. They will return to winter quarters at Plymouth, Ill., early in the spring for training and building. The show will open under canvas early in May.

LINWOOD FARLOW, assistant to George Denman, of the big show, who is spending the winter months at his home in Salisbury, Md., writes that instead of trouping next year he intends to introduce a new and novel attraction at Ocean City, Md., for the summer season."

JACK WARREN, general press representative of the Christy Bros.' Shows, will winter in Houston, Tex., and will prepare a new line of circus art. He also will edit an eight-page newspaper, which will be distributed by the advertising car. A contract has been let for printing 800,000 copies.

PAUL E. MASON, of Dansville, N. Y., has an old leather-bound, hand-written route book of Van Amburgh & Company, written by W. H. Colvin, who was billposter with the show. It has the routes for seasons 1869, 1870 and 1871. Colvin was the father of C. B. Colvin, now of Ansted, W. Va.

E. E. COLEMAN and Jack H. Nation, of Coleman's Circus, with headquarters in Dayton, O., have been out of the city on three different occasions, buying show property. Nation will manage the side show, in which his wife will have her big snake act. The kid show will be an 80 by 40 push-pole top, and will have a 95-foot banner line.

HARRY R. OVERTON, of the Ringling-Barnum Circus, has returned from Georgetown, Grand Cayman, B. W. I., and is now at the Bay View Hotel, Tampa, Fla., where he will be until Christmas. He brought back a number of brilliant colored birds which he has shipped north to a dealer who handles tropical birds on a large scale.

THE ADAMS BROS.' CIRCUS is in quarters in Chicago, but no work will be done until February. A few indoor spots will be played by Manager Ed. Mathias. He is spending much of his time at present at the Showmen's League, of which he is a stanch member. Other circus folk who visit there are Orrin Davenport, Charles McCurran, Tom Rankine, Roy Dameron, Pete Rogers, Dan Odom, Ben Austin and Beverly White.

JOLLY OLLIE, fat girl, is at her home in Baltimore with her mother and folks for the winter. She recently went to New York and signed with Namy Salih for the Coney Island season. She had visits with Frank Lentini, three-legged man; Major Delbert, midget; Ruth Duncan, giantess, and her husband and baby (Rosa Heath, Sr., and Jr.). They all were on the 101 Ranch Show in 1925-'26-'27. Jolly Ollie was on H.-W. the past season.

B. LEDANZAL writes that the W. E. Morgan one-ring wagon show, which has been off the road for two years, will go out next year with new wagons and canvas. Ten circus acts will be presented and a five-in-one pit show will be carried. Quarters have been established in the Maples Building, 1021 South Central street, Knoxville, Tenn. The outfit is scheduled to open near Knoxville in April.

SHOWFOLK who recently have taken the baths at the Hale Baths, Hot Springs, Ark., were Charles O'Connor, Harry Bell and H. H. Beach, of the Sparks Circus; J. M. Frasier, John Carson, J. T. Kohle and Sam Sergie, of the 101 Ranch Show; Joe Fish, Ringling Show; Morris Root, of the old Martin Downs Show; Stanley Neskey, Mr. and Mrs. Jack Smith, Mr. and Mrs. Carl Hathaway, Mr. and Mrs. Chester Taylor, Mr. and Mrs. Paul Houck, Mr. and Mrs. H. T. Pierson; Murray Polaus, Nat Hirsch, Henry Roder, H. Sommers and A. Keating, of the Max Goodman Shows; Budd Menzel, Sam Herbert, J. T. Talley and B. Britton, of the Lachman-Carson Shows; B. P. Miller, Myrtle Miller, Bobby Van Wyck, Jeanne Neville.

F. ROBERT SAUL, press agent of the Robbins Bros.' Circus, submits the following: "Kenneth R. Waite and the Matsumodo Japanese troupe will be at the Bostock Circus at Earl's Court, London, Eng., this winter for three months. Mamie and Jack Smith are wintering in Toledo, O., where Jack owns an auto repair shop. Their bucking Ford, Smith comedy act, will again be with the show next season. Orin E. Dops, banner solicitor and clown policeman, has bought 150 acres of land on the outskirts of his home city, Bloomington, Ill., and will divide it into lots and subdivisions. Frank T. Kelly is steward in the Hotel Muskogee at Muskogee, Okla. The writer, upon his return to Adrian, Mich., found his mother in a serious condition. She is now able to sit up part of each day. I am booking Stewart's Musical Comedy Company thru the Central and Midwestern States. Mr. and Mrs. Jack Smith and Harry Opal were recent guests of mine."

ART BODEN and wife, Zelda, who have been with Downie Bros.' Circus, will be located in Newark, N. J., until the first of the year. Art had the Wild West and his wife did iron jaw and the loop.

HERBERT SWIFT writes that the Ketrow Show closed at Granite, N. C., November 21 and that he visited Mr. and Mrs. Charles Blue, with the Sheeley Shows, at Charleston, S. C. Swift will motor to Jackson, Miss., to sell his real estate and that in trust at Gulfport, Miss. He then will return to his farm and summer resort, Forest Hill, at Batavia, O.

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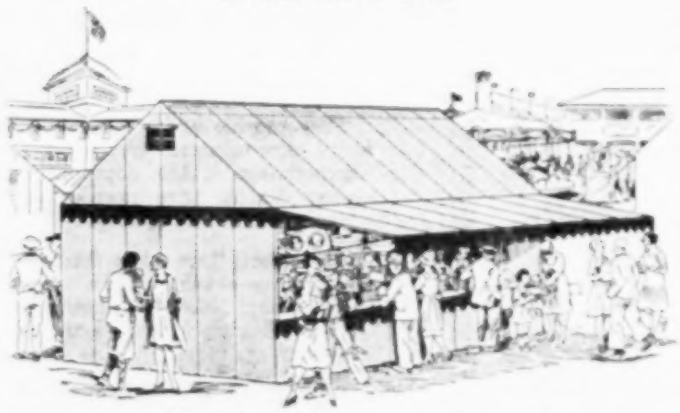
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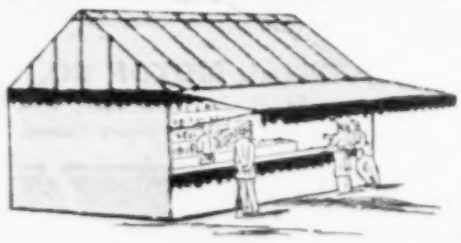
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Does not use Umbrella or Balancing Pole to retain her balance.
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MERRY CHRISTMAS TO ALL.
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The Corral

Conducted by FELIX BLEI
Communications to 25 Opera Place, Cincinnati, O.

A MERRY CHRISTMAS to all hands.

LOOK THRU the letter list. *The Billboard* may have mail for you.

DICK HALLIDAY'S article, *The Saga of the Spur and the Lasso*, appears on page 106 in this week's issue of *The Billboard*.

BOB CROSBY has been secured to act as arena director at the 10th annual Final Punchers' Parade, at Florence, Ariz., November 30 to December 3.

AL JONES advises that Terry Bros' Rodeo and Wild West will hereafter be known as Al Jones' Wild West, with Jim Smith as manager. The outfit expects to get started in May around Chicago.

THE RODEO at the seventh annual Hidalgo County Fair, Mission, Tex., advertised as the stellar attraction, is said to have been a dismal disappointment. Art Mix headlined the affair.

STEVE BAILY, steer roper, writes: "The following riders are wintering in San Francisco—Al Sheppard, Joe Cassidy, Brahma George, Jerry Bean and J. Oday. As the rodeo season is dull out here now, the boys make their headquarters at the Visalia Stock Saddle Company. Nearly all of the boys have enjoyed a prosperous rodeo season and have made their winter b r."

PETER SNYDER held a rodeo November 23 and 24 at the Essex Armory, Newark, N. J., with the following personnel: Augie Gomez, Stoney Cooper, Pop Foster, John McConnell and wife, Frank Beasley and wife, Al Chevez, Art Charles, Sr.; Jack Baker, arena director; John (Okay Joe) Mullins, Texas, the clown, and Allie Gulbert. Snyder expects to hold rodeos in other spots in Jersey this winter.

THE FITCHBURG, Mass., Lodge of Elks proved themselves good samaritans and came to the rescue of a stranded Wild West show, which came to Fitchburg to play at the Fitchburg City Hall. The show was advertised as under the direction of Texas Jack and was called Wild West Revels. The show carried 11 people, cowboys, cowgirls and Indians. The manager decamped, leaving the show people without funds, and they were forced to close the first show after the first act was run off because the hall rent was not paid. The local lodge of Elks hearing of their plight took the troupe over to the Elks' home and had them put on the show for the members. After the show the members took up a good-sized purse and presented it to the showfolks and they were sent on their way happy.

ROBERT C. DOW, New Mexico's cowboy attorney general, was reported to have taken screen tests at Hollywood, Calif., last week with the intention of possibly entering the motion pictures after his term of office expires January 1. Dow has frequently competed in rodeos at Chicago, Las Vegas and Fort Worth.

BEN BENO writes from Paris, France, November 16: "I am leaving for Nice, France; then will take a trip in Italy, then to England for a long run over the Stoll Time. The Codonas, Lillian Leitzel and Maximo arrived in Paris two days ago and open at the Cirque D'Hiver tonight for a long run."

Rodeo Men

What do you think of Guy Weadick's article in this issue as to assisting the business?

Are you in favor of your contest joining such an organization?

Would your committee send a delegate to attend such a meeting if one were called?

Are you in favor of such a meeting being called during the month of January?

Send the Corral editor any data regarding your contest plans for 1929, together with your dates.

WALTER HEACOCK, cowboy, and his bride, who are with Sibley-Arlington South American Wild West.

Cowboy Competitions

By GUY WEADICK

QUITE recently it became apparent to several people interested in the cowboy contest business that if there were an organization composed of recognized annual cowboy contest managements that something worth while could be accomplished of benefit to the sport in general.

The agitation against rodeos in California seems to have caused more than one contest management to realize the fact that there is a deal of truth in the old adage, "In union there is strength."

Very recently it was suggested in New York that each fall a contest be held there to determine the real champions in the various lines of cowboy sport.

It was claimed that New York on account of its large population would attract the large crowds that would enable the largest cash purses ever offered to be paid winners.

It was also claimed that as the dates desired by New York would be in the late fall all of the major contests held on various parts of the continent would be then over, thereby allowing the tops of the various contests to meet in competition for titles that would be undisputable.

The writer was asked for his opinion upon this proposition and asked what attitude Calgary would take in supporting it. The following is our opinion and our stand:

FIRST of all no titles can ever be awarded anywhere that will be recognized by any management, any contestant or the public until such time as the managements of every annual cowboy contest of a reliable nature hold a meeting and decide upon uniform rules to govern the various events in a way satisfactory to all contests. The question of titles would have to be discussed by the representatives of those contests held west of the Mississippi and agreed upon to their satisfaction. Why? Because the majority of such contests are held in the western section of the continent, where the sport originated. These contests represent Westerners who know the technical points of the sport. They represent not only the money—hundreds of thousands of dollars annually invested in the production of this sort of public entertainment—but represent the territory that is the bread and butter of the average contestant. Their contests make it possible for contestants to follow their dangerous profession as a livelihood. They also represent thousands of Westerners who object to many of the hoky-poky outfits that have been presented at various parts of the country, that have led a great many people to look down upon cowboy sport. They resent the attractions that have been foisted off on the public as a true delineation of the West and the sports of the cowboy. Incompetent promoters with inferior stock, antagonistic attitudes that have brought down the wrath of the Humane Society and other well-meaning people, who cry that cowboy sport should be abolished.

In New York the recent contest was held under the auspices of a most worthy charity, sponsored by very fine people. It was complained there that it seemed difficult to get the press and public of New York to get away from the idea that the attraction offered was not a "show", but a genuine contest, where contestants paid their own expenses and as a return for their efforts got only what they won.

It will be noticed not only in New York, but thruout the country at large, all newspaper comments on cowboy contests are usually written up by feature writers, writers whose business it usually is to cover "shows". You never see cowboy contests and their doings listed on the sporting pages of anybody's newspaper. Why? Because sporting editors write about boxing, polo, football, hockey, horse racing, tennis, golf and all forms of recognized competitive sports, sports that are governed by association rules, that determine various championship titles. The organizations governing these various sports have educated the public the world over as to the technical points of the various games, so that they follow the exhibitions of the various teams and individuals on the sporting pages of the press of the nation daily. Many of their favorite stars the reader has never seen, yet he knows what each is supposed to do—and when he does or does not do it—by following the activities of their favorites on the sporting pages.

WHENEVER New Yorkers, or those of other places for that matter, can make fans out of those attending the performances, not just audiences, they will find that Madison Square Garden and other seating capacities the country over will not hold the crowds wishing to attend. They will not have to depend upon a charity plea to draw them in. They will be able to credit to their charity fund a great deal more by selling their attraction as a genuine competitive sport than in any other way.

How can this be done? Only in one way. A meeting to be held consisting of representatives of the recognized annual cowboy contests both large and small. A thoro discussion of the business in general. Standard rules adopted to officially govern the sport that will be agreed to by the majority. Question of official titles to be awarded at all contests. Decide whether the final championship to be awarded in all events be decided at any one contest or by those winning the greatest number of contests in the season. A united effort by all contests in a co-operative manner to educate the public in general that cowboy contests, those belonging to the association, were official. That they stood for clean, honest performances and were not responsible nor connected with any "contests" so-called which were not members of the association.

In this manner objectionable outfits, such as those that mislead localities as to their offering, shows that bill themselves contests that are not, people presenting attractions that run afoul of the Humane Sociey, etc., would be easily distinguished from members of a bona-fide organization that would be making an honest effort to uphold the best traditions of the West and to see that genuine cowboy competitions received due credit on the sporting pages of the press thruout the country. In this manner titles will mean something to a winner. The general public will realize the difference between a show and a contest.

AT present there are several localities awarding "World's Championship Titles". They don't mean a thing. Certainly not to the public, which cannot imagine why several such titles should be awarded in one season. They certainly don't mean a thing to the contestant winning them because he more than anyone else realizes these titles are not recognized by his brother competitors.

What all contestants are interested in is this: As large cash purses as possible on as many events on one program as possible and as many contests offering large money that they can attend in one season. Who produces these contests, what titles are offered don't mean a thing to the average contestant just so long as he knows the money advertised will be paid and that he will get a fair and square decision. It would be well for Eastern contests to remember when stressing the point that they offer the largest cash purses in the business to reflect a bit and ponder as to whether they really do or not—all things considered. Their contests usually run twice as long as the average Western contest, so that after all the purses offered really do not mean as much as some of those held in the West. A contestant has to work a greater number of performances and is pretty well used up by the time the finals are reached.

A number one contestant who has skill in the various lines of the sport will be found to have the proper equipment as to saddles, ropes, outfit and live stock necessary to properly compete. In order to follow the contest business successfully a contestant must have ability and proper equipment. This is his stock in trade and represents years of experience, training and hard work.

Every effort should be made by all legitimate contests to see that everything possible is done to inform the public thruout the country that cowboy sport is honest and clean, one that requires good, clean living exponents to properly present it, one that is truly typical of North America and that has no equal for thrilling competitions anywhere.

There can be no doubt but that every contestant in the business would heartily endorse the movement whereby all recognized annual contests both large and small get together to standardize the sport. If such a thing were done every contestant would know the dates of every contest a member of such an association. He would know the amount in purses to be paid in various events at all contests. He would know which events were strictly competitive and which were exhibition. He would know what sort of saddles he would be required to ride bronks in and what rule would govern each event. He would know that if he won a title at anybody's contest it would stand for exactly what it was awarded for. That such a title would be recognized by every other contest in the land, by every contestant and by the public in general.

THERE is only one way that the public can be induced to take the interest in cowboy sport that it should so that it will know the difference between a "show" and a contest. Organize, place the cowboy sport on the sporting pages of the country where it belongs. Make your outstanding "tops" in the game familiar to the general public on their merits, the same as Babe Ruth stands out in baseball, or as Red Grange stands out in football, or as Earle Sande stood out in horse racing.

Sell the sport to the public as a competitive sport. Quit selling autobiographies of people wearing big hats and comical reputations for having once seen a street car before they came east or some such bunk. Quit billing cowpunchers as being a bunch of boobs who never saw anything before they came east to attend a contest. That day has gone, along with the fellow made up liye a Mississippi steamboat gambler advertised as a "prominent Western rancher".

Bill cowpunchers and their sports as they are. Real and genuine in every way. Educate the public to the fine points of the game as a competitive sport.

Two years ago the majority of the people in New York did not know whether hockey was a game or a chewing gum. The hockey people formed an association. There are teams in a league from Chicago, Detroit, Toronto, Montreal, Pittsburgh, New York and other places. Try and get a seat when the teams are playing in any of those cities. Why? The public was wised up to the game as a competitive sport. Hockey games are not held in Madison Square Garden under the auspices of any charity. They are sold the public on their worth as a competitive sport. Any time an organization is formed by reliable managements cowboy competitive sport can be sold the public of North America on its merits as such. Then there will be no need to ask support for any charity as a means to attract people to pay real money to see it. Get together, boys, and try and sell your honest wares for the big money and general patronage. The day of trying to sell the folks a lot of fiction with birds with phony histories has gone.

It can be done by honest organization.

Fairs and Expositions

Conducted by F. ZARTMAN—Communications to 25 Opera Place, Cincinnati, O.

Ark. State Fair Has Loss in 1928

LITTLE ROCK, Ark., Dec. 1.—Collections from all sources by the Arkansas State Fair for 1928 amounted to $92,887.16, it was shown in the report of the finance committee at the meeting November 27 of the fair association. Operating expenses amounted to $103,180.40, leaving a deficit of $10,301.24.

A committee of five was appointed by W. A. Hicks, chairman of the board, to represent the association in an attempt to obtain a State appropriation of $25,000 to pay premiums for exhibits.

E. G. Bylander, secretary-manager, said that almost every State having a State fair receives from $25,000 upward as State aid. A proposal that the standard of the fair be lowered to come within the income was voted down.

Income of the association is derived from gate receipts, grand stand, concessions, exhibit space and the operation of the summer park, the report showed. Premiums run between $20,000 and $25,000 annually.

Mr. Bylander was appointed delegate to the meeting of the Middle West Fair Circuit, the International Association of Fairs and Expositions and the National Parks Association, all of which are to be held in Chicago next week.

The date for the 1929 fair will be selected during these meetings. Mr Bylander was instructed to ask for the second week in October, which has been the date of the Arkansas fair since its inception eight years ago. He will arrange for a carnival and other attractions while at the meeting.

Dates Are Set For So. Minn. Fairs

NEW ULM, Minn., Dec. 1.—Annual meeting of the Southern Minnesota Corn and Clover Belt Circuit was held here November 21, when 32 representatives were present and the following officers were re-elected: C. T. Crawley, of St. James, president; William Lindeman, New Ulm, vice-president, and L. M. Shell, Worthington, secretary.

The circuit is composed of 11 counties, which are Cottonwood, Watowan, Nobles, Martin, Faribault, Blue Earth, Jackson, Rock, Brown, Pipestone and Redwood.

Dates for fairs in 1929 were decided upon as follows: New Ulm, August 22-25; Jackson, August 26-28; Blue Earth, August 28-30; St. James, September 9, 10, 11; Worthington, September 12, 13, 14; Fairmont, September 16, 17, 18; Windom, September 16-20; Redwood Falls, September 23-26.

Harness races will be conducted at these fairs under the rules of the American Trotting Association, purses to be $300 per race, with an entry fee of $5 to be charged and retained by each fair association.

N. W. Mich. Association To Hold Meet Dec. 4

TRAVERSE CITY, Mich., Dec. 1.—The annual meeting of the Northwestern Michigan Fair Association will be held December 4.

A president and four directors will be chosen at the annual meeting. President Robert Barney has been re-elected annually for many years and no doubt will be re-elected again. Retiring directors may also be re-elected. They are Charles B. Dye, Finley Hammond, W. B. Gray and Charles Vader. The directors hold three-year terms.

Immediately after the annual meeting the directors meet to choose two vice-presidents, a secretary and a treasurer. The proposal may again be made to change the dates of the fair, but it is not likely it will find much favor.

Shelby Fair Elects

SHELBYVILLE, Ill., Dec. 1. — The Shelby County Fair Association, at its annual meeting last week, authorized directors to arrange not only for the 1929 fair, but to schedule a chautauqua at the grounds during the preceding months.

The fair has another source of revenue also in the cottages on the ground, for which it makes an annual charge of $12 a year for caretaker's service. Dr. J. C. Westervelt was elected president; E. N. Herron, vice-president; C. W. Waggoner, secretary, and Harry Turner, treasurer.

A. I. Kulzer Named Secretary Central Stevens Co. Fair

CHEWELAH, Wash., Dec. 1.—Directors of Central Stevens County Fair Association elected S. Bachman, president; E. S. Forney, of Addy, vice-president; Albert I. Kulzer, secretary, and Theodore Benjamin, treasurer.

Tri-State Fair Officers

BURLINGTON, Ia., Dec. 1.—Officers of the Tri-State Fair Association were re-elected last week and August 5-10 set as dates for the 1929 fair. J. P. Mailandt was named president; Paul Smith, vice-president; C. C. Paule, treasurer, and H. M. Ofelt, secretary. Both Messrs. Mailandt and Opelt asked to be relieved of their duties, but directors insisted their work during recent years had been of such nature that loyalty to the organization demanded consent to continue in office.

George Denby To Hold Office

CARLINVILLE, Ill., Dec. 1.—Lee Robley was re-elected president of the Macoupin County Fair Association at its recent annual meeting. Robert Whiteley re-elected vice-president, and Thomas Costello, treasurer. George Denby, who has been secretary of the association several years, is scheduled for reappointment by the board at its monthly meeting.

ENTRANCE TO THE GRAND STAND at the State Fair of Alabama, Montgomery, is shown above, and is an idea originated by Simon Rosuald, secretary-manager of the fair. It will be noted that the ticket boxes are under the legs of the big clown; patrons pass thru the center, under the legs to the turnstiles. A floodlight at night adds to the effect. The clown is built in sections and can be taken down and stored when not in use.

Elkhorn Fair Proves Record-Breaking Show

ELKHORN, WIS., Dec. 1.—The Walworth County Agricultural Society has released its annual statement, showing the 79th exposition a record breaker in many ways.

In disbursements, officers' salaries, advertising and the amount paid out in premiums average about $1,000 in each department over last year. In receipts the amounts received from ground rent, speed-entrance fees and total ticket receipts established new records. The total receipts, exclusive of cash on hand at last report, were more than $65,000. This amount is about $4,000 above the high mark established last year.

The society will have more than $11,000 with which to start the new year, placing it in a position to make its 80th exposition a still greater fair.

Ora P. Taylor is secretary.

Profit for Everett Fair

EVERETT, Wash., Dec. 1.—North Pacific Fair Association's fair showed a net profit of $5,001, according to report of Secretary B. T. Moore.

Howard County Fair Has Balance on Year

CRESCO, Ia., Dec. 1.—The Howard County Agricultural Society completed the year with a balance of $736, according to annual reports submitted at the meeting this week. All officers were re-elected as follows: T. J. Hooper, president; W. H. Tillson, vice-president; John Kabac, treasurer. F. D. Mead is secretary of the association. Attendance last year was 21,618 and total receipts $17,745.68.

W. Virginia Association To Meet Jan. 17-18

WHEELING, W. Va., Dec. 1.—Mrs. Bert H. Swartz, acting secretary of the West Virginia Association of Fairs, has announced that the annual convention will be held January 17 and 18 in Charleston. The Riffner Hotel will be the convention meeting place. A good program is being prepared for the sessions and full announcement will be made within the next few weeks.

Canadian Fair Men Meet in Toronto

TORONTO, Dec. 1. — Thirty or more delegates representing 18 Canadian fairs were present when the fifth annual convention of the Canadian Association of Exhibitions met at the King Edward hotel today. The meeting was to run thru Friday.

Among speakers were Ray Speer, of the Minnesota State Fair, who talked of publicity methods. N. W. Walters, of the Canadian National Exhibition; Colonel S. Francis, of Sherbrooke, Que., and Dr. Hilton, of the Federal Department of Agriculture, were scheduled speakers for Thursday and Friday.

H. A. Porter, president, of St. John, N. B.; Sir W. Johns, vice-president, Saskatoon, Sask., and W. D. Jackson, secretary, of London, Ont., are officers of the association.

Flemington Fair Dates for 1929

FLEMINGTON, N. J., Dec. 1.—The 1929 Flemington Fair will be held the last full week in August and over Labor Day. Tuesday, Wednesday, Thursday and Friday will be devoted to horse racing; Saturday and Monday (Labor Day), automobile racing. This is an entirely new arrangement, but due to the fact of having three rainy seasons the board believes it necessary to extend the program to six days in order to overcome some of the losses.

The novelty privilege, which has been sold exclusive, as well as the picture privilege, will be sold to individuals at a set price and limited to a certain number of men for each concession. Neither will be sold exclusive again. Contracts have not yet been made for free acts, bands, carnivals and other features.

Another new feature under consideration is the cattle sale connected with the cattle show held for the last four years. This is a new feature, not being given by any fair association so far as known.

E. B. Allen is president and manager of the Flemington Fair Association.

A. W. Prehn Elected Secretary Wausau Fair

WAUSAU, Wis., Dec. 1.—The Wisconsin Valley Fair and Exposition organization held its annual meeting November 14, and again elected A. W. Prehn secretary, making it his 10th year. The annual report shows an attendance of 43,211 for 1928, in spite of a rainy Thursday, the big day. Gross receipts were $47,514.06. Several circuses and the American Legion convention, attended by President Coolidge, preceded the fair within six weeks, and did detract some in the attendance over 1927. However, members of the association and the directors were highly pleased with the financial status of the association.

Plans are being perfected for the fair for 1929, and also for a boys and girls' building to be used for the club activities, as well as for an exhibit space. Plans show that it will be the best building of its kind in the Northwest.

Port Angeles Fair Elects

PORT ANGELES, Wash., Dec. 1.—O. D. Burgman was re-elected president of the Clallam County Fair at the annual meeting. Orin Babcock was named vice-president, as were also R. H. Kidd, J. L. Keeler and Frank Dillings.

The annual report by Secretary T. H. White showed the 1929 fair had gross receipts of $7,196.20 and showed a net profit of $742.38.

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and
A Happy and Prosperous New Year To All

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Cambria Co. 1929 Events Announced

EBENSBURG, Pa., Dec. 1.—Plans are already under way for the Cambria County Fair, September 2 to 7, 1929. Secretary H. F. Dorr has also announced that the Industrial Exposition will be held July 1 to 6, inclusive.

An elaborate program of entertainment is being arranged in conjunction with the industrial and commercial displays. Plans for the exposition week attractions include vaudeville acts, booked thru the Wirth-Hamid Company of New York City, which will also provide bands and fireworks. Racing will be a feature of each day's program. The sanctioned dog show will be held July 3 and 4, a horse show July 5 and 6, and Monday and Tuesday, July 1 and 2, the Central District Volunteer Firemen's Association of Pennsylvania will hold its annual convention on the fairgrounds.

Rides and shows have been engaged for the midway. It is also expected that the Central Pennsylvania Coal Producers' Association will hold a summer convention one day during the week.

Attractions for the agricultural fair, which is held in September, are being planned, and the program submitted for the approval of the management embraces acts of outstanding merit.

Morris Bros.' Show At Tokyo Expo.

Under date of October 6, and writing from Tokyo, Japan, H. L. Morris, of Morris Bros.' Simian Circus, says his show has been playing the Japan Exposition in that city, the exposition running thru October and November. "Doing fine," he declares, "but some of the other American attractions are not doing especially well, this applying to the colored minstrel show, as the people here do not understand them. Also the American rides are not doing very much as the people are not educated up to them. The people all stick to the native customs, kimonos and wooden shoes.

"Miss Saunders' high-diving horse was hurt recently and is not able to be worked. We still have Harold Bandy's high dive twice daily and his fire dive at night. The gate receipts are large, as this city has more than 4,000,000 people to draw from.

"We go from here to Hongkong, China, for the exposition in December, then to Singapore, then to Manila for the winter carnival in February. After that we will go to Sumatra and train up the best monkey act we have ever had. Hope to be back in the United States in July."

Permanent Home Established For Fair at Anniston, Ala.

ANNISTON, Ala., Dec. 1.—Sixteen acres of land have been purchased by the Junior Chamber of Commerce here as a permanent home for the Calboun County Fair.

A grand stand with a seating capacity of 1,200 will be built next spring and under the grand stand a permanent exhibition building will be constructed. Other building will also be erected and the entire grounds fenced.

These grounds will also be used for circuses, pageants and outdoor meets of all kinds.

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Monee Fair To Observe Silver Anniversary

MONEE, Ill., Dec. 1.—The Monee District Fair in 1929 will celebrate its silver anniversary the third week in September, dates being the 18th, 19th and 20th.

Plans are being laid already to make the 25th anniversary the best possible exhibition. The fair this year was successful in every way, there being large crowds and a nice profit, which aided in paying off some of the indebtedness.

The association has 26 acres of land, a large grand stand, half-mile track, good barns for the live stock, dance hall, plenty of shade, and is located on hard roads. The fair has always had a clean midway, rides and concessions.

Amusement features consist of fireworks, baseball, races, horse show, vaudeville acts, band concerts and others. Harry J. Conrad has been secretary for 17 years and officers and others connected with the fair have worked hard to make it a successful show. The 1929 fair and home-coming program will surpass, it is believed, all other efforts made by the association.

California Fairs Meet

FRESNO, Calif., Dec. 1.—Announcement has been made by Charles W. Paine, secretary, Sacramento, that the annual meeting of the Western Fair Association is to be held in this city at the Californian Hotel December 21 and 22. Matters pertaining to the 1929 fair circuit are to be discussed as well as fair matters in general.

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Stutsman Fair Proves Winner, Reports Show

JAMESTOWN, N. D., Dec. 1.—All officers of the Stutsman County Fair Association were re-elected at the annual meeting of the directors. They are Dr. G. A. Ottinger, president; O. H. Bennett, vice-president; Andrew Haas, secretary, and E. W. Mueller, treasurer. Dates for the 1929 fair were set for July 2, 3 and 4.

The report of Secretary Andrew Haas verified by the association auditor, H. G. Procter, was presented in detail and showed that thru the efficient management of the officers and directors the association had cleared $2,501.74 this year. Net assets over and above all liabilities are $16,064.54.

Matter of a new grand stand at the fairgrounds was discussed, but no action taken, but it was the sentiment of the directors that it would be necessary to erect a new building to accommodate the large crowds which patronize the fair and which are yearly growing larger. It is expected that definite action as to plans and specifications will be taken soon.

The reports of officers showed that the 1928 fair had been a most successful one, and with additional land, new grand stand and favorable dates the officers feel that 1929 will be a banner year for the association.

Fine Free Acts Feature Fla. State Fair Program

JACKSONVILLE, Fla., Dec. 1.—Entertainment features at the Florida State Fair this year were of the highest caliber and pleased the large crowds immensely.

Contributing to the free-act program among others has been Capt. Jack Hoover, feature of the Ritchie Water Show, who makes a plunge of 115 feet from a slender tower. He does it backward, doing a somersault in the air after dropping from his perch.

The water act also features a number of diving girls and Sensational Meredith, acrobat.

Other outdoor acts are Red, White and Blue, aerialists, and a comedian; the Russells, Lamar Sisters, swinging ladders; a dog act; Reckless Recklaws, in a bicycle act, and Bill Smiley, clown.

The fireworks display was one of magnificence and featured Lindberg's flight over the Atlantic.

Attendance all thru the fair was satisfactory, despite the drop in the temperature on one or two days. Displays and other features well above standard both in quality and quantity.

JAMES M. CHALFANT, who has for several years been connected with the publicity division of the Ohio State Fair, Columbus. Mr. Chalfant has made a special study of newspaper publicity as applied to fairs.

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September 2-3-4-5

J. S. BUTLER, Secretary.

Georgia State Fair Makes Profit, But Books Show Loss

SAVANNAH, Ga., Dec. 1.—A net profit of $7,582.84 was made by the Georgia State Fair for 1928, but after payment of debts incurred in 1927 and current running expenses a loss of more than $600 is indicated, according to the statement presented by the auditor last week.

At the meeting of the board November 22 the resignation of Thomas A. Jones as president was effective, he having announced the resignation at the conclusion of the 1928 fair.

It is not definitely known at this time who will succeed Mr. Jones.

Fund Increase Asked For Missouri State Fair

SEDALIA, Mo., Dec. 1.—An appropriation of $130,000 for new buildings and repairs at the State fairgrounds is to be requested of the legislature by the State fair board. The board met in Kansas City November 22, preceding the agricultural meeting, and adopted its budget for the next two years.

Included in the construction are a new sheep pavilion, to cost $50,000, and an addition to the coliseum, to cost $50,000. An additional $30,000 is sought for repairs and reconstruction of the grand stand.

An additional $25,000 for premiums, bringing the total to $100,000, is asked. Likewise an additional $5,000 for boys' and girls' activities, bringing that total to $10,000. The entire budget is $351,000.

W. E. Leach, of St. Louis, president of the board, presided. W. D. Smith, secretary of the State fair, presented the budget.

St. John Fair

ST. JOHN, N. B., Dec. 1.—Preparations have been started for the 1929 St. John Fair, which will be held on the usual dates, the first week in September. The fairgrounds and grand stand may be used during the summer for baseball and other sports, and also for pageants, carnivals, etc., as sources of extra revenue for the Fair Association. The question will be gone into during the winter.

Wisconsin Fair Notes

All officers of the Ashland County Fair Association have been re-elected. They include F. S. Dhooge, president, Otto Premo, secretary, and Oscar Toepel, treasurer. Dates for the 1929 fair have been set for the week following Labor Day.

Final report on the financial returns from the Fond du Lac County Fair, according to a report by Charles Bintz, secretary, showed a deficit of $1,622.07.

The Chippewa county board of supervisors has appropriated $10,000 to the Northern Wisconsin State Fair Association to take care of interest, upkeep, insurance and payroll.

The Columbia county fair board has appropriated $1,500 to the fair association for the improvement of fair buildings; $2,400 to discharge standing debts and $2,000 to the Lodi Fair Association. A reserve of $1,500 from the profits of the 1928 fair remain in the treasury.

All officers of the Central Wisconsin State Fair Association were re-elected. They are J. C. Kieffer, Auburndale, president; A. P. Bean, Vesper, vice-president; R. R. William, Marshfield, secretary, and H. G. Hambright, Marshfield, treasurer.

Fair Association Meetings

International Association of Fairs and Expositions, December 4 and 5, Auditorium Hotel, Chicago. Ralph T. Hemphill, Oklahoma City, secretary.

Fair Managers' Association of Iowa, Savery Hotel, Des Moines, December 10 and 11. E. W. Williams, Manchester, secretary.

North Pacific Fair Association, Hotel Vancouver, Vancouver, B. C., December 14 and 15. H. C. Browne, secretary, Portland, Ore.

State Agricultural Convention of Iowa, State House, Des Moines, December 12.

Montana Fair Men's Association, Miles City, Mont., December 17 and 18. J. H. Bohling, Miles City, secretary.

Western Association of Fairs, Californian Hotel, Fresno, December 21 and 22. Charles W. Paine, secretary, Sacramento.

Wisconsin Association of Fairs, Hotel Schroeder, Milwaukee, January 2, 3 and 4. J. F. Malone, Beaver Dam, secretary.

Maine Association of Agricultural Fairs and Horsemen, Presque Isle, Me., January 3 and 4. J. B. Butler, Lewiston, Me., secretary.

Indiana Association of County and District Fairs, Severin Hotel, Indianapolis, January 8. E. J. Barker, secretary, Indianapolis.

Michigan Association of Fairs, Hotel Statler, Detroit, January 9 and 10. C. M. Howell, Saginaw, secretary.

Minnesota State Agricultural Society, Minneapolis, January 9, 10 and 11.

Minnesota Federation of County Fairs, Minneapolis, January 10 and 11.

Virginia Association of Fairs, Patrick Henry Hotel, Roanoke, January 14 and 15. C. B. Ralston, secretary, Staunton, Va.

West Virginia Association of Fairs, Ruffner Hotel, Charleston, January 17 and 18. Mrs. Bert H. Swartz, acting secretary, Wheeling.

Ohio Association of County Fairs and Ohio State Agricultural Society, January 15, 16 and 17, Columbus.

Pennsylvania State Association of County Fairs, Western Division, Fort Pitt Hotel, Pittsburgh, January 30 and 31. Eastern Division, Adelphia Hotel, Philadelphia, February 6 and 7. J. F. Seldomridge, secretary, Lancaster, Pa.

Tennessee State Horticultural Society, Inc., Hotel Hermitage, Nashville, January 16 and 17. G. M. Bentley, Knoxville, secretary.

Tennessee State Beekeepers' Association, Hotel Hermitage, Nashville, January 18.

Western Canada Association of Exhibitions, Fort Garry Hotel, Winnipeg, January 21-23. S. W. Johns, Saskatoon, Sask., secretary.

Massachusetts Agricultural Fairs Association, Hotel Bancroft, Worcester, January 22-23. A. W. Lombard, secretary, Boston.

Tennessee Fair Association, Hotel Hermitage, Nashville, February 5 and 6.

Secretaries of Fair Associations are invited to send *The Billboard* at their earliest convenience dates and places of their annual meetings.

Getting Ready for Chicago's Centennial

By ZITA-LOUISE BAKER

WHEN the Chevalier Robert de La Salle came, with his Indian guides, down the Chicago River and saw before him the waters of Lake Michigan, he recognized a promising new world—a world of fertile prairies and rolling country stretching outward as far as the eye could reach. He realized the possibilities of cultivation and rich harvests, and he beheld, in vision, a prosperous community established on the shore of the great inland sea. But never in his fondest dreams did he picture the city which has since risen into being and is now third of all cities in the world.

Not until 1933 will Chicago be 100 years old, yet with its suburbs it is the home of more than 4,000,000 people. Compared with London, which is 2,000 years old; Paris, more than 1,500, and even New York, 250, Chicago is the most remarkable city the world ever has known. Its growth has been almost overnight. Its industries have doubled and quadrupled in a few years. Who can visualize what it will be like in another five years, or what its significance in world affairs will be?

During the summer of 1927 there was much talk of celebrating Chicago's centennial with another world's fair, and many meetings were held by prominent citizens who were interested in making the celebration an international one. Then the subject seemed to die down, due to conflicting opinions. However, in November City Treasurer Charles S. Peterson and a number of other well-known Chicagoans revived interest in the fair project, with the result that several men and women donated a large sum of money toward starting the fair on its way. These same men and women thereupon were appointed a board of trustees to supervise the preliminary organization.

THE early part of 1928 found the Chicago World's Fair Centennial Celebration organized as a corporation—not for pecuniary profit—with offices in the Burnham Building. Rufus C. Dawes, financier and economist and adviser to the Dawes commission, was president; Charles S. Peterson, city treasurer, was vice-president; Daniel H. Burnham of D. H. Burnham & Company, architects, son of the man who was chairman of the architectural commission of the World's Fair of 1893, was secretary, and George Woodruff, of the National Bank of the Republic, was treasurer. The remaining trustees included such men as Samuel Insull, widely known public utilities executive; General Abel Davis, vice-president of the Chicago Title and Trust Company; Stuyvesant Peabody, president of the Peabody Coal and Consumers Company; Col. R. R. McCormick, editor of *The Chicago Tribune*; D. F. Kelly, president of the Fair Store, and a woman known far and wide for her political activities, Mrs. Ruth Hanna McCormick. With such a start as this, everything pointed favorably toward a world's fair, but one thing more was necessary.

Some had said in the beginning that people were no longer interested in world's fairs, and had cited as an example the failure of the Philadelphia Sesquicentennial. Altho those who were anxious to bring about an international exposition could not agree with this sentiment, yet they realized they must be assured of the co-operation and interest of Chicago people before they could expect the proposed fair to be a success. They knew that there would be no difficulty in financing the fair, but they felt that, unless Chicagoans did their part in assisting with contributions, they could not be depended upon to patronize the celebration when it opened. Thereupon they evolved a plan of testing the public's attitude and this plan, known as the Enrollment Campaign, was formally launched the evening of April 18 at a large meeting in the Auditorium Theater.

STUYVESANT PEABODY, millionaire sportsman, was made chairman of the Enrollment Campaign, the purpose of which was to get every citizen of Chicago to give $5 toward the centennial. In return, everyone who donated that sum was to receive an engraved certificate attesting that he had done his part and at the opening of the fair he was to be presented with 10 complimentary tickets of admission. The trustees knew that they had many difficulties to face in connection with the new campaign, but all were confident that Chicago people really wanted a world's fair and would contribute generously toward having one.

From the very beginning of the campaign there was a quick response from many in Chicago, and $5 enrollments also began to come in from interested individuals in all parts of America and Europe. However, the greatest results were obtained from the industries, large and small, in the Chicago area, some of which have enrolled all of their employees for the fair. To facilitate the drive for enrollments, the city was divided into four parts, with prominent Chicagoans at the head of each section. These men and women were responsible for the campaign as carried on in their respective districts.

AT THIS point it is necessary to stop and consider the work of women in making ready for the centennial. With Mrs. Chauncey McCormick as chairman of the women's division of the Enrollment Campaign, Mrs. Edith Rockefeller McCormick as honorary chairman, and Mrs. Samuel B. Shirk as executive vice-president, the women of the city at once began to take an active part in securing pledges and enrollments. Booths were set up at the various large department stores, and during this past summer Ada Roach, well-known humorist-entertainer, represented the World's Fair at picnics and other outdoor festivities by presiding at a World's Fair booth and putting on novel entertainments with Chicago children. The first of September saw the addition of 8 women, as well as 14 men to the board of trustees, which now includes among its personnel Mrs. Jacob Baur, Mrs. Kellog Fairbank, Mrs. Arthur Meeker, Mrs. Rufus C. Dawes, Mrs. James W. Morrisson, Mrs. E. I. Cudahy, Mrs. Frederic W. Upham and Mrs. Waller Borden.

A word should be said of the activities of foreign-born citizens of Chicago in connection with the fair. At the time the enrollment drive was launched a banquet was given at the Palmer House for citizens of Chicago who either came here from foreign countries or were the children of those who had come. Thirty nationalities were represented at this banquet, and after talks by President Dawes, Vice-President Peterson, Mr. Peabody and other officials, two minutes were allowed each representative of a foreign nation in which to state his views concerning the centennial. Much enthusiasm was expressed by the men and women who spoke, and in many cases the glorious times had at the fair of 1893 were cited. By the end of the evening all had promised to organize their respective nationalities for the fair and to aid in every way possible the Enrollment Campaign.

Altho the fair of 1893 has been mentioned but casually in this article, it was the inspiration of this fair, known officially as the World's Columbian Exposition, that gave impetus to the idea of having another world's fair in Chicago. No one who had seen the first fair could forget its beauty and the many wonders exhibited there, so that it is not strange that those who had shared the joys of Chicago's first great world triumph should want to participate in another such occasion.

IN MENTIONING plans for the 1933 celebration, comparatively little can be said as yet, for ideas at present are more or less in an embryonic state. The site of the centennial will be the territory lying between Grant Park in the Loop and Jackson Park on the South Side, but as that will not give enough ground, it has been decided to build two large islands in Lake Michigan as further space for the fair. By holding it on the mainland and the islands, unusual and artistic effects can be obtained. Bridges of all kinds, quaint pleasure boats and a system of colored lights never before used will, by their reflection in the waters of the lagoon, make a picture of marvelous beauty. At the north end of the fairgrounds, probably in Grant Park, will be a huge Greek theater built on the lake shore. It will have a seating capacity of not less than 50,000, every seat overlooking the lake, so that water pageants can be staged as well as the usual dramatic presentations. Chief among buildings will be the Hall of Science, where will be exhibited the latest inventions from all over the world. This hall will likewise contain a mammoth laboratory, in which experiments of all kinds will be carried on before the eyes of visitors. There will be a vast space donated to amusements of every type, from the whip and the merry-go-round to the miniature Hollywood, where everyone can have the privilege of seeing himself in the movies. A children's village, in which will be the homes of all the beloved Mother Goose and fairy tale characters dear to the heart of childhood, will be another feature. Here the little ones may meet Jack, the Giant Killer; Little Boy Blue, Cinderella, Puss in Boots and the Sleeping Beauty, and they will be invited to attend a ball given by Mother Goose herself. Everything that one could imagine and a great many things that have never before been attempted will be at this colossal exposition.

AMONG the many attractions of the centennial will be an International Congress of Religion, an International Agricultural Congress and an International Peace Congress. The great zoological gardens will also be formally opened in 1933. Indeed, it would be impossible to name the many and varied events that are scheduled for the fair. Enough that the trustees are planning to make it the greatest celebration in the history of mankind and that it undoubtedly can do immeasurable good in bringing about unity among the peoples of the earth.

So satisfactory has been the reaction of those in the Chicago area toward the enrollment drive that it is being planned to seek State and national approval of the fair this fall. With that obtained, actual construction of the islands and buildings can be started next spring. Many of the buildings, including a faithful reproduction of Fort Dearborn, will be permanent structures. These will make additions of rare beauty to Chicago's South Park System, and as all civic improvements are scheduled to be completed by the time the fair opens, Chicago will be at its best to receive its friends from all parts of the world.

A Fair Manager's Nightmare!

(As dreamed by Fair Manager Jesse Chambers when Santa Maria, Calif., recently had its first fair in 30 years. The "nightmare" is reprinted from "The Master Gear", Rotary publication.)

Your directors tell you to go ahead and put on a fair and that the first thing to do is to get a Guarantee Fund and the president appoints that committee but they are too busy and time goes on and no money is raised, and three weeks go by and you finally get excited and see if you can help on it and it goes good for a few days and then it slows up and you need a lotta money in the bank before you sign any contracts and pretty soon you get your Guarantee Fund and still you haven't got enough money to start on and you think you will see how much space you can sell and you haven't got any blueprints and no contract blanks and you go back and plan a $4,000 fair and they haven't had one for 30 years and you don't know whether they will fall for it or not and you tell them what your plans are and they think you are crazy and look like they feel sorry for you and you keep plugging away and first one firm falls into line and then another one and finally you get a lot of promises to take a lotta space and there's enough money in sight to go ahead and sign contracts and one thing calls for another and your $4,000 fair jumps to $5,000 and it looks pretty good and the homefolks are sure loyal but they still think you are crazy and you spring some other ideas on the directors and they say go ahead we're into it and we can't afford to back up and the $5,000 fair jumps to $6,000 and one good feature suggests another and they all cost money and you have to pay a lotta premiums and before you know it you've got a $7,000 fair on your hands and you think you have figured everything in on your budget and you go back to

(See NIGHTMARE on page 149)

Merry Christmas and a Happy New Year
MERRILL BROS. AND SISTER
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Playing Keith-Albee-Orpheum Theatres
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PAUL DURAND
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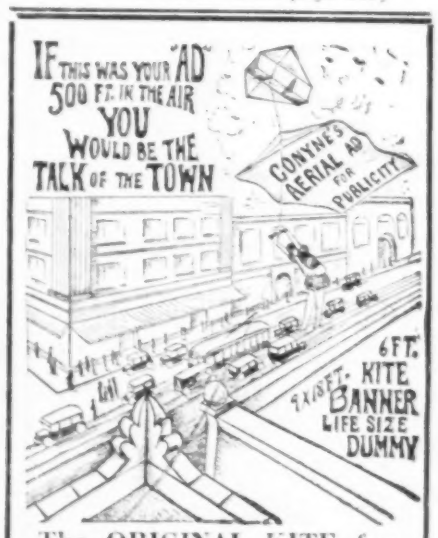

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San Diego Motor Boat Show To Be Held Dec. 9

SAN DIEGO, Calif., Dec. 1.—Dates for San Diego's annual motor boat show, the only exhibition of its kind west of Chicago, have been set for December 9 to 16. D. W. Campbell, public events manager of the Chamber of Commerce, is in charge of the display. A big display and thousands of visitors are expected.

American Capital To Build Sport Arena in Paris

PARIS, Nov. 21.—Outside of the bicycle tracks, enclosed and open-air, Paris, at present, boasts no real structure suitable for boxing or athletic exhibitions. This lack will soon be filled thru the efforts of the American fight promoter, Jeff Dickson, who for several years has practically controlled the professional prize-fighting business of Paris.

Before the end of the month construction work will be under way on a modern building designed by the architects of the new Madison Square Garden in New York. The building will practically be a counterpart of the Madison Square Garden and will be available not only for prize fights but all sorts of athletic and sport contests and exhibitions. American capital will play an important part in the venture, which will be under the control of Jeff Dickson. The site chosen is an accessible one not far distant from Luna Park-Parc de Paris.

Seven Acts on Program For Knoxville Police

KNOXVILLE, Tenn., Dec. 1.—Among acts presented at the Policemen's Circus last three days of this week were the Larsens, double trapeze; Margo and Company, comedy acrobats; Ralpha and May Company, fancy and eccentric jugglers; Upton Whiteside Troupe, tight wire; Hal Cooke Troupe, hand balancing; Erma Barlow Circus Revue, and Mlle. Martha, girl on the silver wire.

Portland Rose Festival

PORTLAND, Ore., Dec. 1.—The 1929 Rose Festival here will be held week of June 10, decision on the date having been reached November 22. It will be under the direction of Portland Rose Festival, Inc. Joseph H. Forney is executive secretary.

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Special Events

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(Communications to 25 Opera Place, Cincinnati, O.)

Savannah Horse Show

SAVANNAH, Ga., Dec. 1.—March 29 and 30 have been selected as dates for the horse show which is to be given here under the direction of the Savannah Riding and Driving Club. Mrs. Charles Ellis Waring has been named as general chairman. Plans are being made for a new ring and parking space for cars. New bleacher seats may be erected in time for the event.

San Luis Horse Show Dates Set for January

MONTE VISTA, Col., Dec. 1.—January 1, 2 and 3 are dates set for the 13th annual San Luis Valley Stock Show here, officers for which were elected at a meeting last week. These officers are A. H. Webster, president; Roy Hocker, vice-president; George B. Bothwell, secretary, and L. N. Headlee, general manager.

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SNOW BALLS, to Throw. Per Gross	2.75
FANCY PAPER HATS, Assortment No. 5,000. Gross	1.25
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BLACK SILK PLUG HI-HATS. Per Dozen	2.50
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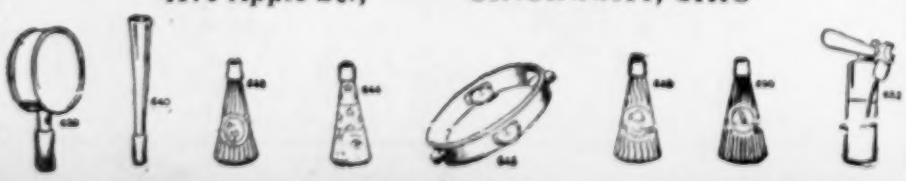

Knights of Malta Circus In Pittsburgh Ends Dec. 8

PITTSBURGH, Dec. 1.—Last performance of the Knights of Malta Circus in Motor Square Garden will be given the night of December 8. There are more than 40 concessions running and on the night of December 8 a beauty pageant will be featured.

The program includes 24 circus acts, four wild animal and three elephant acts. More than 5,000 persons were in attendance on the first night.

The Garden is excellently decorated and music is being furnished by the 176th Field Artillery Band, under direction of Capt. Izzy Cervone.

Marcums To Stage Show in Cape Girardeau

SALEM, Ill., Dec. 1.—The next date for the Marcum Brothers' Indoor Circus will be Cape Girardeau, Mo., and plans are now going forward for the event. Doc Branson, the clown, has been spending several days with his parents on the farm and with Jimmie Marcum in Salem. He left last Saturday for Springfield, Ill., to confer with Mr. McMullen, who is promoting an indoor circus there December 13 to 16. He may make the date with his clown numbers.

The indoor circus staged by the Marcums at Sparta, Ill., for the public schools, went over big and pleased officials and the public.

Springfield Labor Unions Sponsor Indoor Circus

SPRINGFIELD, Ill., Dec. 1.—Plans for the Federation of Labor indoor circus which will be staged at the State arsenal for four nights beginning December 11 are progressing nicely. The circus is being staged in an effort to promote the initial funds for the building of a new Labor Temple.

The program committee has announced that it has contracted eight high-class acts for the show.

James Laveer is chairman of the committee in charge of the program and is being assisted by Russell Kane, John Green and John Brockel.

Lions' Conclave for Milwaukee

MILWAUKEE, Dec. 1. — The annual convention of the Wisconsin Lions will be held at Milwaukee May 20 and 21. The dates were selected at a meeting of the executive committee of the district organization at Manitowoc when six deputies of Wisconsin met with District Governor M. S. Weber.

Convention headquarters will be at the Schroeder Hotel. It is expected about 25 clubs in the district will be represented at the conclave.

Events Here and There

WACONIA, Minn., Dec. 1.—The Carver County Poultry Show will be held at the Waconia City Hall December 7, 8, 9

(See EVENTS ON PAGE 149)

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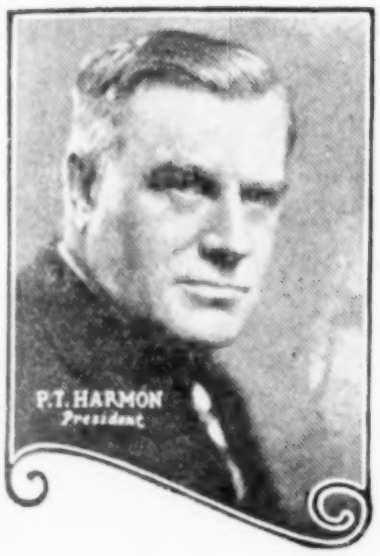

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New Museum at Coney Island Is Completed by W. F. Mangels

CONEY ISLAND, N. Y., Dec. 1.—The playground of Greater New York, Coney Island, gazes today upon its new museum—an attractive appearing one-story, semi-fireproof building, 30 by 80 feet, at the corner of West Eighth street and Sheepshead Bay boulevard, erected under the personal supervision of W. F. Mangels, well-known ride builder, and which will be used as a storeroom and laboratory to take care of the accumulation of exhibits, pending the erection of a suitable building in New York for the collection of data, pictures, models and other matter of historical value pertaining to outdoor amusements.

"I consider this a fine accomplishment for our first year's work," Mangels informed *The Billboard*. He is the originator of the Historical Museum of Park Amusements, which is now known as the American Museum of Public Recreation.

Mangels has established in his Coney Island factory what he calls his "laboratory No. 1". The new building is styled "laboratory No. 2". Marked activity is taking place in the former laboratory, where two expert model makers have been at work for some time. Special machinery has been installed expressly for this purpose. Three models have been completed, including Prescot's loop-the-loop. This is a completely approved miniature model, which required three months to complete, and it was built strictly to scale, and has a complete electric plant and other features. It will be inclosed in a glass case. The other two models are the ferris wheel, invented by L. M. Campi, of Porto Rico, in 1886, and the balloon carousel, invented by W. Sassack in 1888.

Mangels recently received a large shipment of merry-go-round equipment and other paraphernalia of ancient vintage from the estate of William H. Dentzel, representing the third generation, from Dentzel's shop, at Montgomery avenue and West 10th street, Philadelphia.

G. A. Dentzel, in 1867, established a carousel factory on Germantown avenue in the Quaker City, where he achieved an enviable reputation for the quality of his products. Mangels made a special trip to Philadelphia to arrange with the executors of the estate of the late William H. Dentzel to acquire the models of this famous carousel builder for the American Museum of Public Recreation. After much dickering, his efforts were rewarded, and Mangels is now rejoicing over his good fortune by being permitted to go thru Dentzel's factory and select the equipment that appealed to him, including an old grandfather's clock, tools of various types and of primitive origin—one of the outstanding curios is a hand-carved lion, made of wood, which is 112 years old, and has a curved tail made in one piece from the branch of a tree.

This lion was recently stolen from Dentzel's factory by a curio collector, but was later recovered by the police after an exhaustive search. Other equipment includes various types of working benches, ancient inclosures for carousels, marking machinery for making barrel organs, then in vogue, and two trunks filled with valuable old papers revealing plans, contracts and photographs of the various Dentzel merry-go-rounds. All of this equipment is highly prized by Mangels and will find ready use in the museum. It is needless to say that this is an unending job accumulating this data and equipment, but to Mangels it is a real pleasure and a life-time ambition.

Park Guardian Weighs 90 Pounds; 4 Feet Tall

PORTLAND, Ore., Dec. 1.—The diminutive Robert Kenneth Scott, who boasts all of 48 inches, and weighs but 90 pounds, has been named as deputy guard of Council Crest Park. About a year ago Homer E. Finley, the manager and owner of the amusement resort, made Scott the custodian of the park.

"My size will cut no figure," said Scott. "I'll keep the park safe for the law-abiding amusement seekers, you may depend upon that." Scott is also just as much at home on the stage whenever one of his stature is needed to "fill in".

Ampliphone Proves Successful Machine

Among appliances which have attracted attention at fairs, celebrations, parks during the past outdoor season was the Ampliphone—loud speaker, music reproducer and radio broadcaster. It is a combination affair and not only takes care of all speaking or musical or talking attractions, but plays music transmitted in great volume thru magnetic pickup amplified and distributed thru large horns.

It s mounted on a panel truck and is ready for operation at any time. Thirty-seven engagements of fairs and other outdoor events were filled by the Ampliphone last summer and many return engagements have been booked. Crowds up to 20,000 are said to have been taken care of at one time.

Tampa's New Park Gates To Swing Open Dec. 16

TAMPA, Fla., Dec. 1.—Tampa's newest amusement park will get under way with the opening of the Spanish Fiesta, Sunday, December 16. The new resort presents a scene of the greatest activity with the installation of riding devices and the refurbishing of the buildings, ballroom and amusement plant in general.

Earl F. Newberry has placed the Royal Vagabonds, nationally known recording-dance orchestra and one of the Florida season's sensations in dance music circles, at the park for the season. The contract was executed today with Harry FitzGerald, manager.

Ride and concession men at the new park will be a representative assemblage of real outdoor showmen with years of park and fair experience.

Automobile traffic on this highway is said to be the heaviest in the State of Florida.

Coney To Ban Blowoff

CONEY ISLAND, Dec. 1.—Coney Island showmen, who look forward each year to the blow-off shows helping to defray their overhead, will hear the proverbial skeleton sounding the death knell in the closet for 1929, as the better class of freak showmen have secured the promise of License Commissioner Quigley of New York that the blow-off shows will come under the ban this year. Namy Salih is one of the showmen who considers the blowoff injurious to the ethics of the freak show impresarios here, and Sam W. Gumpertz shares the same view.

THE FEARLESS GREGGS, Henry and Betty, have one of the most thrilling automobile stunts offered in this country. They are well known for their work at fairs and parks.

Woodcliff Pleasure Park To Introduce Winter Sports

POUGHKEEPSIE, N. Y., Dec. 1.—Manager Fred H. Ponty, of Woodcliff Pleasure Park, will inaugurate ice skating on the large natural lake facing the Albany Post road. The dam has been completed and the water is ready to be frozen at the first cold spell. This is expected to be a real innovation for skaters of this city. There is ample parking space adjoining the lake, with a modern road stand on the premises, where hot coffee, frankfurters and other delicacies will be served. A new boathouse is being erected for the use of the skaters. It will be heated and made otherwise comfortable for the skaters.

The skating rink will be brilliantly lighted with high-powered flood lights, and the Woodcliff management expects to swell the annual receipts by the introduction of winter sports.

Plan Fair for Ft. Dodge On Exposition Park

FT. DODGE, Ia., Dec. 1.—L. E. Armstrong, on behalf of the Exposition Park Amusement Company, owner of the fairgrounds, will submit a proposition to the county farm bureau today for free use of the grounds and buildings for a strictly agricultural display next fall. The proposal gives the farm bureau free rein as to the conduct of the fair and the name under which it would operate, but reserves to the amusement company the right to stage races and present a program during the week, its revenue limited to fees collected at the grand stand. The ground will be free and one fee would cover collective entries, with no fee for 4-H club stock or handicraft exhibits. It is proposed to set a $5,000 budget aside for the project, $2,000 of which will come to the association as State aid.

Park Structures Burn

SYKESVILLE, Md., Dec. 1. — A large dance pavilion, restaurant and other structures in Lincoln Park, an amusement resort near New Windsor, and patronized by colored people, were destroyed by fire November 12.

The loss, estimated at $5,000, is said to be partly covered by insurance. Origin of the fire has not been determined. Albert Ross is proprietor of the park.

New Company Formed For Woodland Beach

ASHTABULA, O., Dec. 1.—Woodland Beach Park recently closed its most successful season, and Manager C. W. Hill is gratified over the year's business. He has incorporated a company for $50,000, the Hill Amusement Company, but full information is being held in abeyance until after the convention of park men in Chicago.

Mr. Hill, who has been in the park business for many years, has associated with him for the coming season, Johnny Creamer, president, well known in the show world. He will not only be a guiding hand but will act as publicity agent for the company. H. K. Brainard, clerk of municipal court and a man of great knowledge of amusements as well as a financer and expert accountant, is secretary and treasurer. Mr. Hill will act as general manager.

There will be many changes in the park. New rides and devices will be installed such as funhouse, skee-ball alleys, etc., which will bring the park up to a high standard of clean amusement. The bathing beach will be made larger and new approaches to the beach will be installed, as well as a new lighting system.

Parking space for automobiles will be made much larger, as will the free camping grounds, which will be brought up to standard and to meet the requirements of increasing demands. Since the park closed a crew of men has been removing buildings, taking out old trees and trimming those remaining.

To date several picnics have been booked for next season. Woodland Beach Park is noted as a picnic park. The N. Y. C. R. R. has a spur running right into the park. The park has the distinction of having greatly reduced rates from Pittsburgh, Youngstown, Cleveland and surrounding territory.

Lax Admission Methods Cost Parks Much Money

NEW YORK, Dec. 1.—C. D. Trubenbach, salesmanager of the Perey Turnstiles, comments as follows on the lax admission methods employed by some parks: "It is a surprising fact that there are still some park managers, operators and concessionaires who tenaciously cling to the old method of admission collection and exit control, thereby letting profits, rightfully theirs, get away, either thru lack of knowledge of modern methods, or lack of understanding of what these methods might accomplish for them, if availed." Trubenbach further added: "There are a large number of parks thruout the country which have installed the Perey Passimeters, and they are gratified with the results accomplished."

The Perey Passimeters are finding a ready market. They prevent the deflection of the revenue stream between the patrons and the pockets of the owner.

Capt. La Belle in New York; To Play the East This Summer

NEW YORK, Dec. 1.—Capt. Harry La Belle, who has been exhibiting his Esquimaux mysteries on the Southern fairs, arrived this week from New Orleans, where he has equipment stored, pending the opening of his store show, in a central location on Canal street, New Orleans, about January 1. Last summer La Belle played Edgewater Park, Detroit, to good business, and is here to book his offering in a well-known Greater New York park. Altogether he played eight fairs this fall. He reports business good in New Orleans and looks forward to putting in a satisfactory winter in the Crescent City.

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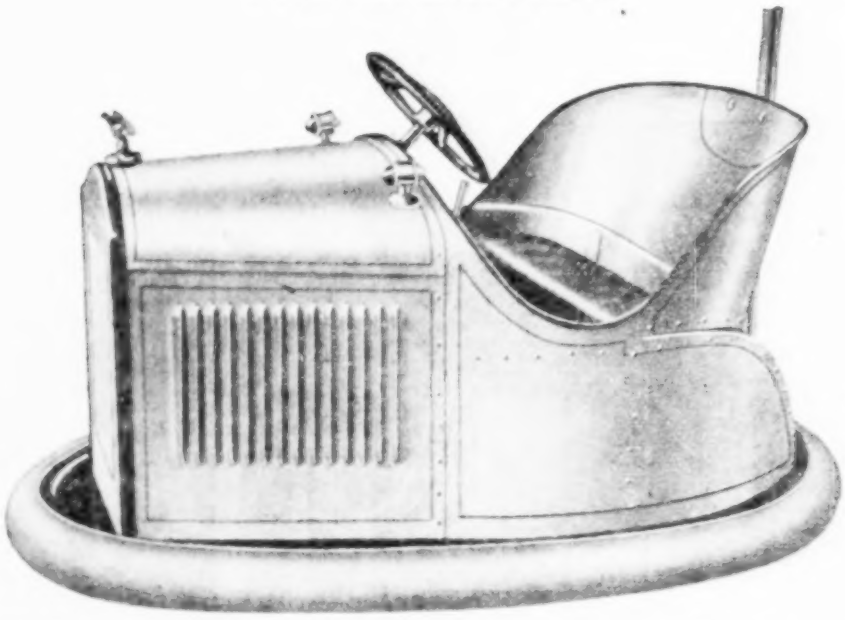

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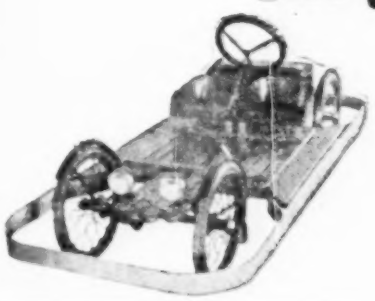

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Roller Coasters, Old Mills, Mill Chutes, Dome Truss Buildings, Brainerd Electric Fountains, Ocean Surf Pool Device and the Tilt-A-Whirl

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Amusement Park Engineers,

8100 EAST JEFFERSON AVENUE, DETROIT, MICH.

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1929

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The Combination of These Exclusive Features

COSTS YOU LESS THAN MANY— YET WILL EARN YOU MORE THAN ANY

1. ORIGINAL AUTO-SKOOTER DESIGN
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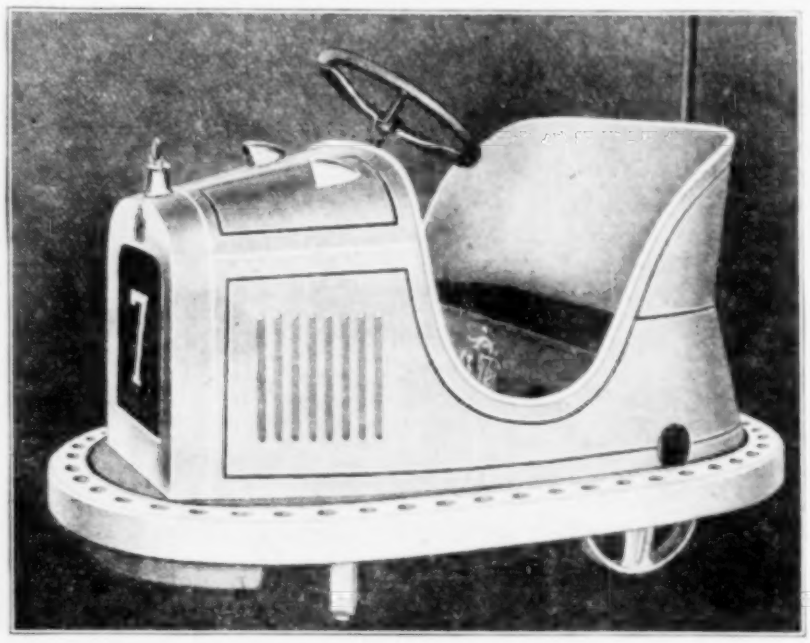

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QUALITY GUARANTEED

SUCCESS ASSURED

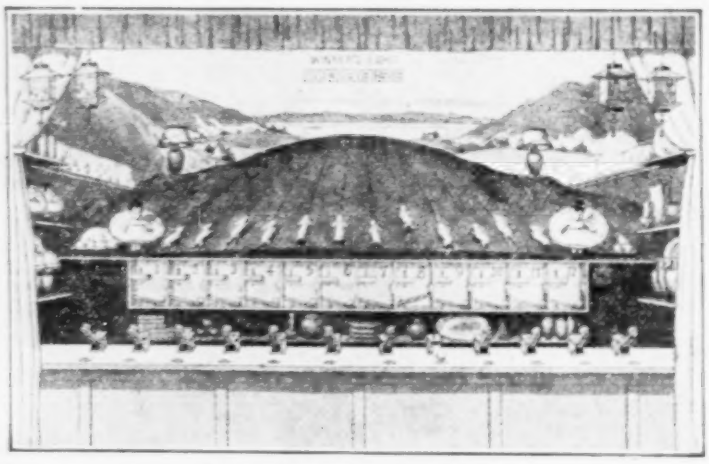
Write for literature, or better yet call at our factory and be convinced of its ability by operating the car yourself.

LUSSE BROS., INC. Western Representative: CHAS. PAIGE

2803-2809 North Fairhill St., PHILADELPHIA, PENNA.

The Cony Race

FUN FOR ALL



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Patent Validated by the U. S. Court

The famous original rabbit and ball combination racing game that you hear everyone talking about. Ask for circular.

INVENTOR AND SOLE MANUFACTURER,

M. HIGUCHI

52 Second Ave. Tel. Flushing 3698. College Point, N. Y.

Cardboard Organs

for Merry-Go-Rounds, Street Pianos, Etc.

Manufacturers of Cardboard Music for French and German Organs. Also Paper Rolls for Mostly All Makes.

REBUILDING

Large Organs, such as 65 Gavioli, 65 and 67 G. Bruder and 65 Ruth, converted into 66-Key, Paper Roll Pressure System.

No. 2 89 Gavioli, 78 and 96 Ruth and 80 and 94 G. Bruder into 87-key.

Orchestrations on these instruments will remain exactly like the Cardboard.

Tuning and Repairing in All Its Branches.

B. A. B. ORGAN CO., 340 Water St., NEW YORK

Thank You for Mentioning The Billboard.

New Coney Company Plans for Future

CONEY ISLAND, N. Y., Dec. 1.—The Coney Island Amusement Company, recently organized, and consisting of Charles Armstrong, president; George Kister, secretary, Peter Wolves, treasurer; Sam W. Gumpertz, director, have aspiring plans for the future welfare of the island insofar as the amusement category is concerned. They are devising preliminary plans for the holding of a pretentious spring carnival, plus the annual fall carnival and pageant, which is one of the predominating features of this celebrated playground. There will be ample co-operation along this line, it is expected, from various civic organizations here. President Armstrong is planning to revive the combination ticket idea for the coming season, it having been successfully tried out in 1928.

Director Gumpertz stated: "We are formulating elaborate plans for the spring carnival, which will bring the showmen, of all classes, closer together. We have secured 12 showmen who will underwrite some big, gigantic show for the coming season. We feel that Coney needs, and needs badly, something new in the way of shows. The so-called modern showmen of the past have only been interested in putting up frankfurter stands." The spring carnival is expected to be launched the fore part of May.

Luna Park, the Feltmans and George Tilyou are the ringleaders in the new era propaganda for Coney, aided and abetted by Gumpertz, and the members of the new amusement company, who hope to accomplish something worth while before the coming season is far advanced.

Abe Frankle Returns Home

DES MOINES, Ia., Dec. 1.—Abe Frankle, president and manager of Riverview Park here, has returned to his home from Rochester, Minn., where he recently underwent a major operation at Mayos.

Mr. Frankle is sufficiently improving that he hopes to return to his office soon.

C. N. Andrews took in $935.65 in one month.

New Automatic "Loop-the-Loop" Game

for all amusement places, soft drink parlors, shooting galleries, etc. Runs itself—automatic nickel collector and scoring device. Thrilling sport! Everybody plays—men, women and children! Your receipts clear profit. Each Whirl-O-Ball Game is 4x28 ft., and has an earning capacity of $3 an hour. You can put 2 to 12 Games in any ordinary room or tent. Take in $15 to $50 per day. Moderate investment required. Write now for catalog.

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GAMES

Have and Make AMUSEMENT GAME DEVICES of Every Description Except Gaffs.

WM. ROTT, 40 East 9th St., New York City

Canadian Representative: BERK BROS., LTD., 77 Wellington Street, W., Toronto, Canada.

Offered at a Sacrifice

Complete Custer Car Ride, consisting of 18 Custer Cars, 120 13-plate Prestolite Batteries and 4 Unitron Chargers. Inquire

E. MACHSON & CO., Inc.
274 Madison Ave., NEW YORK CITY

FOR SALE

VERY REASONABLE,
66-KEY GAVIOLI MILITARY BAND ORGAN.

Like new. Played by paper rolls. Excellent for skating rink or other amusement places. Music is made in America. For particulars write.

PHILIP MOZZOCHI
22 James Street, NEW YORK CITY.

Advertise in The Billboard—you'll be satisfied with results.

Photomaton Furnishes

Present Fun and Future Memories

Show them a good time when they are with you, sell them something to remember the fun by long afterwards—what more do you want for your patrons? What better seller than a feature combining these two money makers?

Photomaton is this rare double header. Every one thinks it fun to have pictures taken with the marvelous instantaneous automatic Photomaton—takes 8 pictures, 8 different poses in 20 seconds and develops, prints and finishes the complete strip in the surprising brief space of 8 minutes. All for 25c. All by machinery. No human hands in the whole process. Appeals alike to young and old. Draws crowds. Sells big parties that are together and the romantic couples that are blissfully alone.

And Photomaton pictures are wonderful souvenirs. They make people say, "Do you remember what fun we had?" Other profitable souvenirs sell with Photomaton picture strips—frames for boudoir, desk or pocket, mirrors with pictures, greeting cards "signed" with autograph photographs. One of three, at least, comes back for another strip of these wonderful little pictures. And portrait enlargements at low prices (and big profits) are another form of velvet.

Why Don't You Try It?

Photomaton is known and is popular in almost every civilized corner of the world—on ocean liners and Bear Mountain boats, at Broadway and Coney and Atlantic City and in well-known amusement parks in the Middle West and on the Pacific Slope.

New York City newspaper advertising in roto sections . . . radio publicity on travel trip prizes for best Photomaton poses . . . all are heightening public interest and preparing the field for a rich harvest for *you*.

Now, before it's too late this year, write for full details to Photomaton Operating Corporation, 551 Fifth Ave., New York.

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8 pictures in 8 minutes for 25¢

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Rockaway Boardwalk, Rockaway
Starlight Park, New York City
Playland, Rye Beach, N. Y.
Woodcliff Park, Poughkeepsie, N. Y.
Bear Mountain Boat
Long Beach, New York City
1119 Boardwalk, Atlantic City
Boardwalk and New York Ave., Atlantic City
Boardwalk and First Ave., Asbury Park
Dreamland Park, Newark, N. J.
Grand View Park, Singac, N. J.
Arcola Park, Hackensack, N. J.
Ocean City, N. J.
Olympic Park, Irvington, N. J.
Sportland, Wildwood, N. J.
Savin Rock, West Haven, Conn.
Myrtle Beach, Milford, Conn.
Roton Point Park, South Norwalk, Conn.
Revere Beach, Boston
Old Orchard Pier, Maine
Suburban Gardens Amusement Park, Washington, D. C.
Rocky Glen Amusement Park, Scranton, Pa.
Sans Souci Park, Wilkes Barre, Pa.
Walbridge Park, Toledo, Ohio
White City Amusement Park, Chicago
Ocean Park, Cal.
Santa Cruz Beach, Cal.

Park Managers

Everywhere are finding the No. 12 and No. 16 BIG ELI Wheels Real Money-Makers for their Parks.

FLASHY, POPULAR, EASILY OPERATED and a MONEY-GETTER!

In the many Parks throughout the United States where BIG ELI Wheels are to be found in operation their owners have found them to be all that we claim for them. Let us tell you more about the advantages of a BIG ELI in your Park. Write us today.

ELI BRIDGE COMPANY,
Builders of Dependable Products,
800 Case Avenue, Jacksonville, Ill.

Rain or Shine

—a good business every day

Rain or sunshine, hard times or good, summer or winter, is all the same to the man who owns a JERRY O'MAHONY LUNCH CAR.

These attractive business-getting Dining Cars have all the conveniences of the modern restaurant and cost far less. Business good every day of the year. Many owners are making $10,000 a year profit and over.

Only small cash payment down. We help you finance and tell you how to start. Write today for our big illustrated catalog showing profits others are making.

JERRY O'MAHONY, Inc.,
DINING CAR MANUFACTURER
999 W. Grand St., Elizabeth, New Jersey

IN HOTELS EVERYWHERE "Play Golf"

The Original and Best Golf Game—The De Luxe 5c Machine. Now installed in 800 Hotels of distinction. Territory now being leased.

"PLAY FOOTBALL"

The Pioneer of Sports Machines. In Its Fourth Year and a Tireless Money Maker. Still some good territory open.

CHESTER-POLLARD AMUSEMENT CO., Inc.
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WESTERN OFFICE—Mather Tower Bldg., 75 E. Wacker Drive, Chicago.
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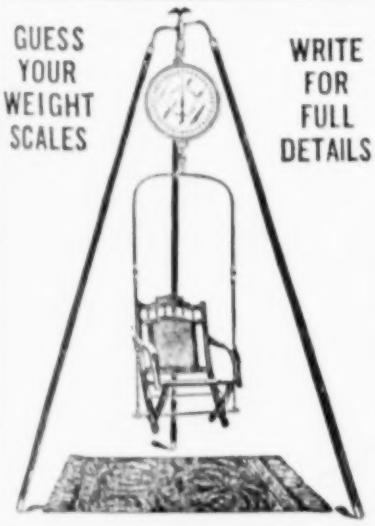

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87 Cliff Street, New York City

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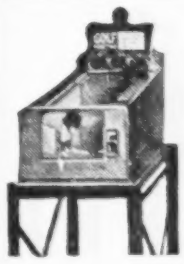
AMUSEMENT PARK ENGINEERS

PARK LAY-OUTS AND DESIGNING AND CONSTRUCTION OF AMUSEMENT PARKS, ROLLER COASTERS, OLD MILLS, MILL CHUTES, DANCE PAVILIONS, CARROUSEL BUILDINGS, ETC.

"EVERY DESIGN DIFFERENT"

SUITE 3041, GRAND CENTRAL TERMINAL BUILDING, NEW YORK, N. Y.



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Fascinating Little Sports Machine, combining Putt and Drive Strokes, the Essentials of Real Golf.

A CONSISTENT MONEY GETTER!

Write at once for further information.

Chester-Pollard Am. Co.,
(Incorporated)
188 W. 4th St. New York, N. Y.

FOR SALE—THE DODGEM RIDE

AT FLINT PARK, FLINT, MICHIGAN

Complete, fully equipped with fifteen cars. Beautiful layout. The plant is in fine shape. Attractive lease. A bargain. Flint Park is a money maker, one of the finest resorts in the Middle West. Owner of ride wishes to retire. Address R. McLAIN, 1636 Penobscot Bldg., Detroit, Mich.

RIDES WANTED

One or two Rides for Season 1929. STAR LAKE PARK, Mt Orab, O. O. B. Courts, Manager.

RIVERVIEW PARK

SIOUX CITY, IOWA

Less Than One Year Old, Yet Considered by Park Men as One of the Best Spots in the Country. 300,000 people to draw from. No other parks within 100 miles. Street car line, paving, worlds of parking space, gas, electricity, city water. Three miles from center of town. Now booking Rides that do not conflict, selling space, etc., for season 1929.

RIVERVIEW AMUSEMENT CO.
HARRY A. JONES, President.

VAUDEVILLE ACTS WANTED

STAR LAKE PARK, MT. ORAB, OHIO.
1929 Season—Musical, Dancing, Clown Acts, Black-Face, for Sundays and Holidays. O. B. COURTS, Manager.

Court Action Paves Way For Park Destruction

DETROIT, Dec. 1.—Judge T. J. Richter has paved the way for complete razing of structures at Belle Isle Park by dissolving a temporary injunction against the city, prohibiting it from further destruction of the Pier Ballroom on East Jefferson street, and suspending sentence against two patrolmen and a superintendent of the Detroit public works, who was cited for contempt.

The temporary injunction was obtained prior to the wrecking of the floor by the Belle Isle Coliseum Company, proprietor of the dance hall. It restrained the city from wrecking or razing the building. The case started because the company was not satisfied with the condemnation jury award as regards business losses. The award was $120,000, but the amount was not confirmed and a second trial gave the company six cents. This verdict was not appealed and is now before the Michigan supreme court.

Judge Richter said that further delay in the case would not benefit the dance hall owners and, under the circumstances, was holding up the city's park construction program at that point.

Swimming Pool Notes

PROSPERITY was in evidence at Palisades Park, Palisade, N. J., during the 1928 season reports show. The largest day's business for the pool was 17,000 persons. New figures have been established and crowds generally were very large.

IN MORGANTOWN, W. VA., the board of education has offered to present the city with a tract of land near the central portion of the city for bathing pool purposes. The city council is considering plans for the development of a recreation park near the city limits. A real estate company has also agreed to present the city with a large shaded tract.

A $40,000 BOND ISSUE has been authorized by voters in Chillicothe, Mo., for the equipment of Simpson Park, which includes about 20 acres. It was presented to the city by Mr. and Mrs. A. J. Simpson. Among improvements will be a swimming pool and shower baths.

THE ALZINA Construction Company is constructing the swimming pool for the Springfield, Ill., Y. M. C. A.

CONSTRUCTION of a swimming pool is contemplated by B. E. Woodward on land he owns at Leon, Ia. It will be fitted with modern improvements and will have a space of about an acre and a half.

A SWIMMING POOL in the vicinity of Garfield Park, Indianapolis, has been requested by 1,200 petition signers and submitted to R. W. Jarvis, park superintendent. Action by the park board is expected later.

THE NEW LAWRENCE Hotel swimming pool, Chicago, was opened to patrons October 15. Head of the hotel company is V. J. Curto. It is located at Lawrence and Kenmore avenues.

NOAH'S ARK

Note Some of the Earnings

Ark No. 1
Season — $56,000.00 gross

Ark No. 2
Season — $38,000.00 gross,

Ark No. 3
Season — $26,000.00 gross. (Fourth year over $20,000.00.)

Ark No. 4
Season — $22,500.00.

Ark No. 5
$9,452.80 in 8 days; $2,386.40 in one day.

Ark No. 6
Operating for six (6) years at 10c admission grossed over $72,000, then was condemned by the city who on their own appraisement allowed us $15,000 for the device.

The NOAH'S ARK is an attractive and fascinating device in its operation. It provides merriment and laughter beyond anything of its kind ever invented. It sends the people forth in a good humor and it provides mirth and amusement for the spectators. It is absolutely safe for children as well as the aged.

The American Amusement Construction Company is a new company incorporated under the laws of Pennsylvania on September 19, 1928, for the purpose of taking over the Noah's Ark Corporation and continuing the building and operating of a general line of Park Amusements.

The incorporators are men of many years' experience in this line of building and are now prepared to plan and build parks complete or any part thereof. We have two large coasters and a Water Chute to build for Blackpool, England, beginning in 1929, where we have been doing the construction work for the past twenty (20) years.

We also specialize on coasters, new and rebuilt; Water Chutes, Old Mills or Pleasure Canals, with safe and sane engineering. (WE DO NOT BUILD COASTERS OR RIDES OF ANY DESCRIPTION THAT WILL NOT CARRY AN INANIMATE BODY, SUCH AS A BAG OF SAND, IN ANY SEAT ON THE TRAIN.) But we can and will build for you Coasters with the life and thrill that will get you repeat business.

AMERICAN AMUSEMENT CONSTRUCTION COMPANY
WILLIAM H. STRICKLER, President
1327 West Victoria Street, - - Philadelphia, Pa.

Swimming Pools

Complete planning, designing, building, equipping and decorating ready for use.

No job too small nor too large for our organization.

Among the Many We Have Designed and Built Are:

Coast Holding Pool, Coney Island. Raven Hall, Coney Island.
Magner's Oakland Beach, Rye, N. Y. Hollywood Club, Hollywood, Calif.
Mortimer J. Fox, Peekskill—East Midwood Jewish Center, Bklyn.—and others.

We also manufacture a full line of Swimming Pool Equipment, including the now-famous AQUATIC MERRY-GO-ROUND.

Get in Touch With Us Now and Insure Completion for Next Season.

ROHMER STANDARD SWIMMING POOL EQUIPMENT CORP.
Engineers, Builders and Contractors
516 Fifth Avenue, New York City
European Office: 25 Rue du Faubourg, St. Honore, Paris.

KIDDIE RIDES
10 Different Devices, Including Our Very Latest
ZEPPELIN RIDE
Write for Catalog.
PINTO BROS.
Pioneer Manufacturers of Kiddie Rides
Coney Island, New York

E. J. KILPATRICK

Announces that he will be at the Stevens Hotel during the coming Park Men's Convention for the purpose of signing contracts for 2 modern Roller Coasters, Rides and Attractions for the

ROYAL PARK, SUTTON COLD FIELD, ENGLAND.

P. S.—Will be at the Commodore Hotel, New York, until December 15.

FOR SALE
An Amusement Park
With concrete Swimming Pool, Dance Hall, Roller Rink and other Concessions. Will sacrifice if sold soon. A wonderful opportunity for some one. For further details address
P. O. Box 573, York, Pa.

The Last "Word" in Your Letter to Advertisers, "Billboard".

Zoo Notes

BERT BOWERS and Jerry Mugivan, of Peru, Ind., and Ed Ballard, of West Baden, Ind., are incorporators of the Circus Zoological Gardens, Inc., articles for which have been filed with the county recorder at Peru. All are interested in circuses in winter quarters about three miles east of Peru. The business of the corporation, as stated in the articles, will be the maintenance and operation of zoological gardens for zoos; buying, owning, keeping, breeding, producing, raising, exhibiting, selling and exchanging of wild and domestic animals, birds and fowls; buying, leasing, holding and disposing of real estate for the purpose of raising and maintaining thereon wild and domestic animals, birds and fowls, and housing, wintering and maintaining all kinds of property used in connection with transportation or exhibition of menageries, circuses or other amusement or educational enterprises and for the production of grain, hay and other feed and for other purposes for which real estate can be used in connection with the business proposed to be conducted.

DETROIT ZOO has been closed for the winter months, the gates having been shut December 1, and animals have been moved into winter quarters. Latest arrivals at the zoo are three lion cubs, born a month ago. They were placed on display November 23. Animals from temperate and tropical zones will have heated quarters during the winter. Several changes are to be made during the winter, according to Director John T. Millen, and visitors next year will find many of the zoo tenants in different quarters.

TWENTY-ONE new specimens have been received at Swope Park Zoo, Kansas City. These include leopard, tigers and monkeys. More than 10,000 persons visited the zoo November 25 during a "reception" tendered by Tex Clark, manager, and inspected the new arrivals, all of which are in heated quarters.

Medieval Merry-Go-Rounds

IN the Middle Ages the highest and wildest and handsomest form of entertainment was the tournament. This was a duel on horseback with long, steel-pointed spears, and was all right until the brave knights began to take less pleasure in killing each other. Then the joust disappeared. It was replaced by the carousel, which is the French word for tilting match.

This species of knightly entertainment was very popular at all the courts of Europe until the beginning of the 18th century.

For these celebrations the gentlemen of the court dressed as nearly as possible like the knights of old, and the ladies far outshone their sisters of former days with the splendor of their jewels and costumes.

This custom also died out. There were attempts made to revive it, but they failed, and the carousel found itself developing into something very different. It rapidly became a plaything for both children and adults.

From the very beginning the carousel, or merry-go-round, as it became known when it emigrated to America, has been accompanied by gay music and splendor. The earliest machines were made in Germany, probably by the Dentzel family, who some time later brought them to this country. About the same time, in 1882, Henry Wierwill, a furniture manufacturer in Minnesota, made the first native American carousel.

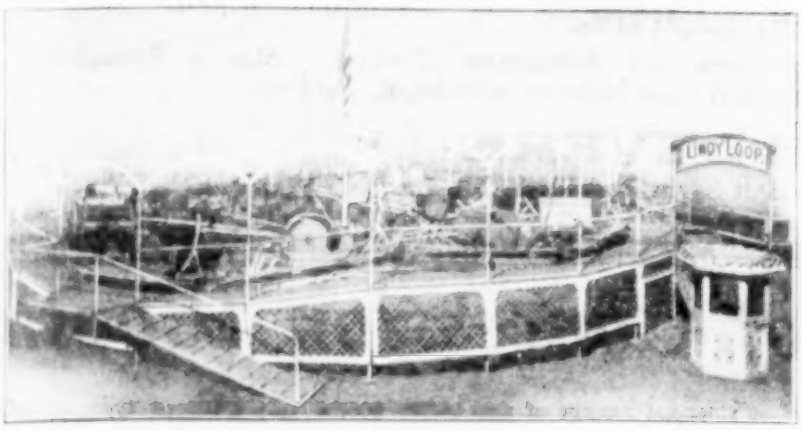
The first ones were built with fantastic wild animals featured. But modern children demand realism. They want to ride horses, and not lions. The best manufacturers take great pains to make these prancing horses as lifelike as possible.—*Philadelphia Inquirer.*

FUN HOUSES
Walk-Through Devices Built Complete with real funny features. Built in your building, any size, and at prices to suit you.
Locations for Fun Houses and Ball Games wanted
C. BENNER
Care K. & C. Novelty Co., 421 Market St., PHILADELPHIA, PA.

CANDY FLOSS MACHINES
All Electric, Hand Power, and Comb. Hand and Electric, $150 up.
NAT'L FLOSS MACHINE CO.,
314A East 34th, New York City.

TWO NEW RIDES BY SPILLMAN!

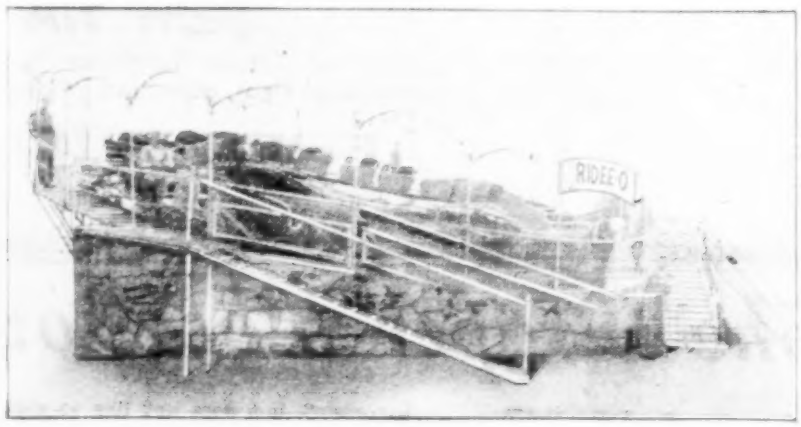
LINDY-LOOP



A Lindy-Loop Ride grossed $5,380.00 in 7 days at the 1928 Springfield, Ill., Fair—positive proof of large capacity, attractiveness and drawing power.

Your Caterpillar can be made into this entirely different, flashy, money-making ride at small expense.

RIDEE-O



Ridee-O is one of the flashiest, most pretentious rides ever conceived. Already a proven money maker. Averaged $1,750.00 each week during the six weeks it has operated. Models for both amusement parks or traveling shows. Our reasonable price will please you.

HEY-DEY—CAROUSELLES—FUN-ON-THE-FARM

INFORMATION AND PRICES ON REQUEST

SPILLMAN ENGINEERING CORPORATION

NORTH TONAWANDA, N. Y.

E. J. Kilpatrick in States In Interest of New Park

NEW YORK, Dec. 1.—E. J. Kilpatrick, international ride and park promoter, arrived in the States today en route to Chicago to attend the park men's meeting in the interest of the new Royal Park, located near Birmingham, England. Kilpatrick's express purpose in making the trip to this country is to contract for rides and other features, plus his interest in the annual N. A. A. P. meetings, which he seldom misses.

Royal Park, which will be an up-to-date American amusement park, is scheduled to inaugurate its opening on May 15. The project has been organized with an initial capital of $500,000.

Kilpatrick expects to leave for the other side about December 15.

WILLIAM RABKIN, president International Mutoscope Reel Company, whose article on the penny arcade appears on page 110 in this issue.

ROTISSERIE RANGES

FOR

BARBECUE MEATS

Hundreds being successfully operated. Fifteen models to choose from. Sanitary, efficient and flashy.

Sixteen years devoted to building the best in Barbecue Equipment especially designed for the Concession Trade.

ROTISSERIE RANGE CO., 28 Sullivan St., - - New York

PATENTEES AND ORIGINATORS. WRITE FOR CATALOG.

SWIMMING POOLS

TO BUILD RIGHT—YOU MUST PLAN RIGHT

Complete plans and specifications including all details required to place pools in full operation ready to receive patrons.

The experience and training of our organization—architectural, engineering, filtration and circulation and operating—qualify us to render high-grade pool service.

AMUSEMENT DEVELOPMENT ASSOCIATES, Inc.

1602 Spruce Street
Philadelphia, Pa.

Mercantile Library Building
Cincinnati, Ohio

BANKRUPT SALE

Owing to THE HAWKEYE FAIR AND EXPOSITION having gone into the hands of a Receiver, the following goods and chattels are offered for sale at less than half their value:

7 COIN AND TICKET CONTROLLED TURNSTILES, Bright Mfg.
12 FLOOD LIGHTS, 500 and 1,000 K. W. General Electric.
1 22,000 36-Inch Carbon Type FLOOD LIGHT.
1 MANGELS CHAIROPLANE, 32 Passenger, Nearly New.
1 TANGLEY CALLIAPHONE. Used One Year. Mounted on Olds Truck.
1 AMPLIPHONE, Mounted on G. M. C Truck, reproducing music as well as voice. Great volume. Used at many Fairs this year. A Loud-Speaking Equipment and Music Reproducer combined. A great asset to any Fair, Amusement Park or Carnival.
1 TRAVER'S AIRPLANE RIDE, 24-Passenger.
200 Single and Double KEIPER COOPING, for Poultry House.

Write at once for details and prices to

H. S. STANBERY, Fort Dodge, Iowa. C. J. SIMMONS, Trustee

$500,000 Expansion Program for Sanatoga

PHILADELPHIA, Pa., Dec. 1.—Sanatoga Park, three miles from Pottstown, Pa., has been leased for a long term of years by a new group of Philadelphia and Pottstown business men who have announced plans for an expansion program of considerable magnitude. It is planned to expend virtually $500,000 in the improvements to the park in beautification projects and in the installation of new attractions.

One of the features is the construction of one of the largest open-air swimming pools to be found in Eastern Pennsylvania. It will be given special attention in sanitation and the accompanying buildings will include several of the latest features in construction and convenience.

Lake Sanatoga, a beautiful natural body of water, will come in for attention in construction of several paths, bridges and other features, while this same attention will be given to the spacious reaches of the park elsewhere.

In the line of amusements, there are several propositions now under consideration. When complete it is expected to have a complete set of rides, concessions and other attractions.

Sanatoga Park has been operated for many years, but this is the first general expansion. The holding company in charge of the new project is represented by Louis Marion, attorney in Philadelphia, and officers and managers are expected to be announced soon.

WILLIAMS AND BERNICE advise that they have closed a successful fair season of 34 weeks and are now spending a few weeks with Miss Bernice's people in Evansville, Ind. They expect to resume activities after the holidays and will re-enter vaudeville. They have been presenting four acts for fairs and celebrations. In vaudeville they expect to present their No. 1 act, consisting of trampoline and burlesque trapeze.

SAVIN ROCK PARK

"New England's Greatest Seashore Amusement Resort"

NEW HAVEN, CONN.

FOR RENT—A limited number of Choice Locations for Concessions and Amusement Devices. Also a Remarkable Location for a Swimming Pool, combining both park and State highway advantages. Address

FREDERICK E. LEVERE

President Savin Rock Park Co., Inc., NEW HAVEN, CONN.

The Proper Location of Concession Booths

By R. J. PEARSE

Fair and Park Designer, of R. J. Pearse & Associates, Birmingham, Ala.

AMONG the serious problems which the fair manager and the amusement park manager have to solve is the location of concession booths in order to provide the largest amount of concession frontage in a minimum amount of space.

In looking over the concession space of nearly every fairground and amusement park in the United States, it is found that the time-honored custom followed is that of placing concession booths side by side fronting on a walk where the largest number of visitors pass. The reason which is always given for this location is that no person will step off the beaten path to buy from a concession booth. It is almost impossible to convince a concessionaire that this line of reasoning is not absolutely true, and that any other location of the booth would be a losing financial investment.

When the midway and the traveling tent shows were added to the amusements of the fairs, different arrangements were tried. The final plan which has proven decidedly attractive and particularly useful for the layout of a midway is that of having the entrance to the midway on a main line of traffic leading from one point of interest on the fairground to the other. This arrangement is either a rectangular or oblong shape at right angles to the street, placing the rides in the center, with the tented shows facing a pathway which surrounds the rides. In other words, the success of the midway is determined by drawing the crowd into the confines which are built by the carnival. Then the visitor is enabled to see the entire show with the least amount of energy and he is most susceptible to the smiling and beguiling barker at the entrance of each show, for if he backs away from one he is soon in front of another.

THE location of concession booths, in order to get the maximum amount of concession frontage on the minimum amount of front space, should be made on the same principle as that used by the midway layout. One booth may be located directly on the main traveled walk, next to it may be located back a distance of 20 feet one large booth, the third booth again fronting on the main pathway. Under these conditions the sides of the two front booths are entirely usable, and the three sides of the back booth are open to the public, making a total frontage of 10 10-foot spaces open to the public in comparison to four fronts, 40 feet long, which would be available to the public if all three booths were placed side by side on the main walkway.

In locating booths as above suggested, it would be desirable to build a platform on three sides of all the booths, with the area inclosed in the court also made in the form of a platform. On this platform might be placed tables and parasols for serving seated visitors. In the back of the two side booths might be placed rough benches where the visitors may be seated while eating a "hot dog" or a "ham sandwich". Strange to say, this arrangement is very satisfactory to "Got Rocks", who very often wants to eat "hot dogs" and drink "red lemonade", but does not like to stand out where everyone can see him.

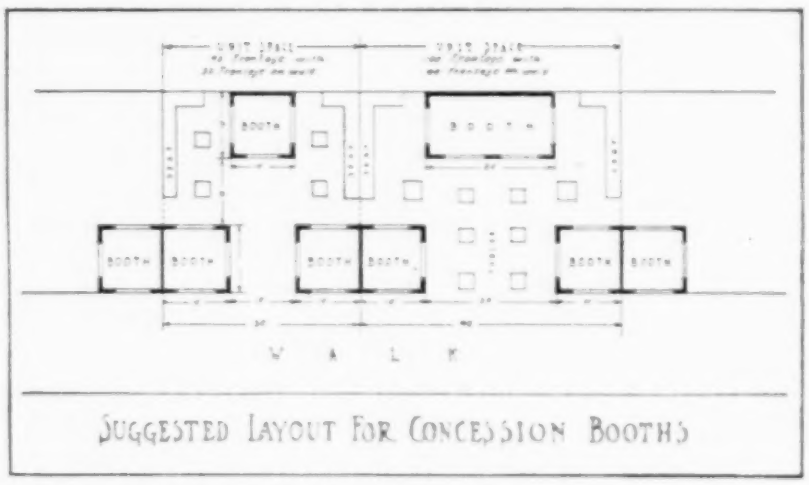
By making the back of the stand a little secluded it has been proven that many of the more or less prominent citizens take advantage of this opportunity, which they never would take if they were compelled to stop in front of the stand with the onrushing crowd jostling their elbows. There is a bit of human psychology in this in "letting the rest of the world go by." With this arrangement many visitors will step out of line and buy eats, drinks or articles of merchandise who would not otherwise stop unless an open space were provided for them whereby they would step out of the jostling crowd.

NOT so long ago the writer had the privilege of trying out this arrangement of concession booths on some concessionaires who were very much incensed because of this location, especially the one whose booth was recessed. Three booths were used, one of the front booths was for "hot dogs", the one in the rear was for candy and the second front booth was for cold drinks, with tables and parasols in between. The candy man was very much incensed because of the location which was given him and he insisted that he would not make a sale if he was compelled to enter into this arrangement. The experiment was tried and to the surprise of the candy seller he was entirely sold out before 4 o'clock in the afternoon. The combination of "hot dogs", cold drinks and candy—three different types of concessions—with an area in which the people could gather out of the main line of traffic made this point bring in the greatest financial returns of any booth in the row.

If three booths are used instead of four, and 10-foot square booths are used with the back of the rear booth not used for sales, this gives a frontage of 90 feet of selling space for the three booths in comparison to 30 feet of frontage which they would take up if on the main pathway. In other words, three times the frontage is given with this arrangement, and the small court space being used for stepping out of the line of traffic makes this arrangement particularly attractive and useful.

These courts should be definitely divided from each other by a lattice fence or screen in order to preserve the court effect and to eliminate another traffic lane which would otherwise be used in the rear of the front line of booths.

The plan shows an arrangement which has been used very successfully, and is recommended highly for concession space, especially in amusement parks and on fairgrounds where concession spaces are more or less permanent.



SUGGESTED LAYOUT FOR CONCESSION BOOTHS

Platforms built must be as secure, as well drained and on the same level as the walk where the main line of traffic is placed.

THE writer would be interested in knowing the results of the use of this type of concession space on any amusement park or fairground during the next season, or from anyone who has used it during the past. He is convinced that it is the most convenient and useful type of concession layout if the concessionaires will take it up with the right spirit and give it a fair test.

A suggestion is also given that possibly in these groups of concession booths that different types of concessions be placed. It would not be fair to have three booths selling all of the same type of article. An eating booth, a soft-drink stand and either a candy, popcorn or a souvenir booth might be of particular advantage in this arrangement. A little study of the types of concessions available will make some very interesting combinations which will prove of definite value from the appearance and financial standpoint, both of the owner and the concessionaire.

A photograph of booths erected according to the layout shown above.

When in Dallas

CHICAGO has its Showmen's League clubrooms, Kansas City has the Heart of America quarters, Los Angeles its Pacific Coast Association, New York has its 1560 Broadway, and Dallas has, centrally located in the Fair Park area, a little white house, primarily the summer home and office of J. C. (Tommy) Thomas, manager of the Wortham Riding Device Company, but more popularly known as a pleasant port of call for showfolk visiting the Texas city.

Since taking over the management of permanent amusement area at the Dallas fairgrounds last winter, the jovial "Tommy", formerly a trouper himself from the distant outdoor stands to the bright lights of Broadway, has played host to dozens of friends in the carnival, circus, fair, vaudeville and legitimate fields. The first few to visit the "settled-down" agent were quick in spreading the word about the delectable chicken dinners to be had out at the little white house on the fairgrounds, and, as a result, "Tommy's" skillful but unobtrusive colored cook has been able to keep in fine practice.

During the joining-up period, a regular string of show operators, concessionaires, pit showmen, wheel managers, ride managers and others visited and were duly entertained by Thomas, and around the time of the Texas State Fair another contingent came along.

Among the principal visitors were Thomas R. Canfield, Harry Frost and Lee Warner, of the Minnesota State Fair; Dan Odom, of the Hagenbeck-Wallace Circus; Bob Lohmar, Milt Morris, Johnny Castle, Dave Morris, Ed Payne, Howard Roderick, Joe Scholibo and others from the Morris & Castle Shows; J. D. Newman and William Naylor, of the Sells-Floto Circus; Dr. Shields, of the Ringling-Barnum Circus; Fred Kressman, of the Barnes-Carruthers Agency; James Cunliffe and Frank Duffield, of the Thearle-Duffield Fireworks Company; Frank Braden and C. W. Finney, of the 101 Ranch Wild West Show; W. C. Fields and Bernard Granville, the noted comedians; Don Gillette, editor of *The Billboard*, and numerous others.

At the rate of increase in visitors established the past season, it is only a matter of time when "Tommy" will need a *big* white house to accommodate his guests—and a few more cooks to feed them.

FOR SALE

NEW ENGLAND AMUSEMENT PARK

Fully equipped and operating successfully for 30 years. Best condition. Address BOX D-634, care Billboard, Cincinnati, O.

Newport Beach Loses

NEWPORT, R. I., Dec. 1.—Altho the attendance broke all records during the last season, the resort lost money, according to a report at a meeting of the Newport Beach Association. This is attributed to the heavy expense necessary because of heavy storm damage during the past winter.

Part of the money lost is due to the fact that many bathers dress and undress in automobiles, and a committee of five members of the association was named to present this matter to the city, from which the beach is leased, with a view of stopping this practice.

Because of the financial loss, the president, secretary and treasurer have agreed to serve without pay during the coming year.

J. K. Sullivan, named to succeed R. W. Goelet on the board of directors, was the only change made in the roster of the officers, who are J. Henry Cremin, president; Fletcher W. Lawton, vice-president; James T. Kaull, secretary; James W. Thompson, treasurer; Daniel J. McCowan, E. F. Voigt, F. F. Nolan, John A. Allen, John T. Bric, James T. O'Connell and J. K. Sullivan, board of directors.

Among the Free Acts

AFTER A LONG layoff, due to injuries, Dare-Devil Miller is again in the harness, says a communication from Roy H. Cobb. Miller has W. H. (Bill) Young in advance and Cobb doing special features. Miller is attracting large crowds to towns where he performs.

THE THREE FAMOUS RUSSELLS, high-class novelty entertainers, were among the attractions at the Florida State Fair, Jacksonville, November 22 to December 1. They have several more engagements to follow in Florida.

LOHSE AND STERLING, well-known aerial act, have completed 12 weeks of fairs for the Barnes-Carruthers office and are contracted with the same concern for next season.

THE GREAT SIEGFRIED, noted ski-jumping act, is making arrangements for appearance at Middle Western fairs and parks the approaching season. The ski athlete believes in keeping himself in trim during the long winter months in New England with daily skiing trips and jumps on the hillsides.

WANTED, LOCATION

For Merry-Go-Round, Three-Abreast Spillman, No. 12 Big Eli Ferris Wheel, Merry Mixup or Thriller. All in perfect condition, now located in Liberty Lake Park, Liberty Lake, Wash. WANT Permanent Location in Park; West Coast preferred. The above Rides have never been with carnival. Will install on percentage basis.

C. E. STILWELL, Owner

THE GREATER SANATOGA PARK

Three Miles From Pottstown, Pa.

$500,000.00 To Be Spent in Improvements

Mammoth Crystal Swimming Pool. Will be most beautiful amusement park in Eastern Pennsylvania. Opportunities for Investments, Concessions and Rides. Park Manager wanted.

Communicate with

LOUIS MARION, Attorney

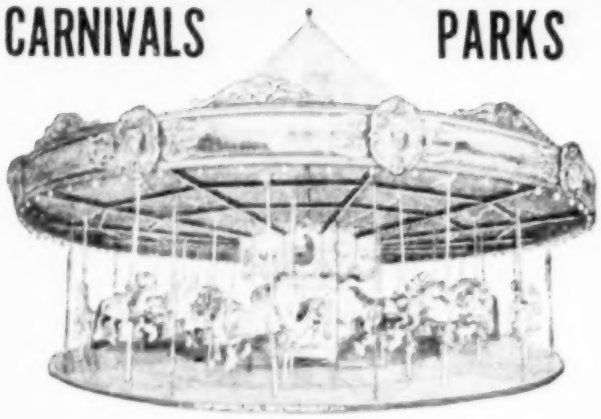
1110 Franklin Trust Bldg., Philadelphia, Pa.

Nelson's Double High Strikers

You can get DOUBLE MONEY and only one license expense. Also portable Strikers and Doll Racks. HARRY NELSON, 2938 Surf Ave., Coney Island, N. Y.

ALLAN HERSCHELL CARROUSELS

CARNIVALS PARKS



Best Wishes for a

Merry Christmas and Prosperous New Year

Write for Latest Improvement

ALLAN HERSCHELL CO., INC., - North Tonawanda, N. Y.

WHITE CITY PARK, For Sale, Lease or Rent

Five and one-half acres, on edge of Hamilton, the fastest growing city in Ohio. Two blocks from Dixie Highway, twenty miles from Cincinnati. Two Dancing Pavilions, Club House, Concession Stands, etc. Plenty room for Rides. A proven money maker, in a prosperous growing city. Address JEROME PLAUT, Box 146, Hamilton, O.

FAIR SECRETARIES ATTENTION

NOW BOOKING FOR 1929 SEASON D'ANGELO'S Conservatory Band

OPEN FOR FAIRS, PARKS, CONVENTIONS AND SPECIAL EVENTS.

An Organization That Can Stage Feature Presentations.

15— FEATURED SOLOISTS. All Double in Specialties —**15**

For open dates write quickly or wire

ANTHONY De ANGELO, Director,

4842 NORTH LEITHGOW STREET, PHILADELPHIA, PA.

Out in the Open

By W. D. VAN VOLKENBERG

(Communications to 1560 Broadway, New York)

WOMEN OF TODAY are playing an important part in the park business, as is demonstrated in the case of H. Marjorie Brown, secretary and business manager of Woodcliff Pleasure Park, Poughkeepsie, N. Y. Only a short distance away is another example—Mrs. Beulah Hassard Sica, manager of Mid-City Park, Albany, N. Y.

GENE ENOS, equestrian director of Downie Bros.' Circus, just before sailing for Europe, decided to visit his agent's office and say au revoir. Sauntering into the portals of the agent's sanctuary he was greeted with the customary slogan, "Looking for work?" and the debonair Gene replied in the negative. Suffice to say, the agent was swept off his feet by Gene's attitude. With hundreds of novelty acts out of work, he got the agent's raspberry, who did not know Enos was taking the first vacation he has had in eight years.

ROBERT GLECKLER, leading man of *Gentlemen of the Press*, widely discussed newspaper play, is a graduate of the outdoor show field. "Bob", as everybody knows him, began his career with the J. Frank Hatch Carnival.

JOHN C. JACKEL is stepping on the gas at his booking office. He has signed a number of acts for the coming season, including the diving act, The Helikvists, making the seventeenth consecutive season that he has handled them. John believes in quality instead of quantity. "I don't book so many parks as yet, but I established a record season with my celebrations and fairs." John proudly refers to Memorial Park in Williamsport, Pa., where with the co-operation of Jack Singer as manager they made it one of the best-paying parks in the East last season.

S. H. BARRETT, manager of Luna Park, Los Angeles, doesn't believe in mincing words. "Any man who will put the same effort, the same enthusiasm and go thru the same deprivations in any other line outside of the amusement business will fare infinitely better in the end," he believes.

WILL H. HILL, who has been in the show business 35 years, is still learning. Recently he wanted an agent to book his society circus in theaters. A long list of prospective agents were interviewed; each held out for an unreasonable advance, whereupon the irate circus owner took the bit between his teeth and inserted a small ad in *The Billboard*. "Would you believe it," exclaimed Hill, exuberating with enthusiasm, "that a $12 ad in *The Billboard* landed me a $5,000 contract in Washington?"

JOHN T. BENSON'S wild animal farm recently grossed $171.35 on a rainy day. It is located three miles from Nashua, N. H., which nestles serenely on a typical New England slope overlooking one of the most unique places of its kind. Benson is enjoying unlimited publicity that is aiding to bring in the shekels and increase his popularity. He recently furnished a large American bald eagle for Commander Richard E. Byrd's expedition.

ANDREW DOWNIE has smashed Ponce de Leon's fountain of youth statistics to smithereens. Advancing years produce in him only the desires manifested in burning youth to attain new accomplishments. His earlier training as a wire-walker and acrobat has given him a long lease on life that he's enjoying with untrammeled pleasure.

MABEL STARK is back in New York, looking the picture of health and happiness, and states she has never felt better in her life. . . . Harry (Doc) Sloane is running a clearing house for pitchmen on West 42nd street, between Eighth and Ninth avenues. . . . Louie G. King, promoter, was observed last week in the Windsor Hotel, Philadelphia. . . . Mrs. William Glick has returned to New York for the winter. . . . Leo Bistany is back on Broadway with ambitious plans for 1929. . . . George H. Boothby, former Luna Park publicity purveyor, is living at the Hotel Belmont. . . . Mary Ragan is not satisfied to be known as the feminine Hercules of Coney Island; she is now pitching sex books around Brooklyn with success. . . . Richard Lussee, of Lussee Bros., producers of the auto skooter, has been in Europe so often that he has acquired the English accent, due to the number of deals he has closed on the other side. . . . Clyde Ingalls is demonstrating to the well-dressed men of London the correct way to wear an American-made waistcoat. . . . Frank (Whitey) Creamer, superintendent of ring stock with Barnett Bros.' Circus, is happy to be back in New York. . . . Howard Y. Barry, advertising solicitor, predicts that 1929 will be the banner year for circuses. . . . H. B. Gentry's friends in the metropolis are enthused over his purchase of Sparks' Circus. . . . Bernard Dooley, of the Ringling-Barnum Circus, is disporting himself in Europe. . . . Marvelous Melville is another oldtimer who refuses to quit, and is just as adroit on the trapeze as he was years ago. Oscar Journey, former manager of Luna Park, Coney Island, is connected with the Photomaton's portrait department in New York. . . . Cowboy Jack Miller, rodeo exploiter, is considering to exploit a new Tom Mix picture. . . . Punch Dowdney, Coney Island lecturer, states he will not become a hat salesman this winter, as customary, owing to club bookings, where his Punch and Judy has found favor with the bookers. . . . Fay King, side-show girl, is with Sam Wagner's act. . . . Kenneth R. Waite Troupe arrived in London to begin its engagement with Gordon Bostock's Circus at the Earl Court. . . . Stanley Hedberg, director of publicity for Luna Park, Coney Island, is in Chicago over the holidays. . . . Diamond Lil is ballying on Broadway.

Chicago Office Callers

JAY DE BARD, of the De Bard Bros., dancing act.

ED GARRETSON, agent Zelmar Bros.' Circus.

C. E. BREWER, advance agent of Gene DuRand, parachute jumper.

ARMY BEARD, of the Direct Sales & Service Co.

FRANK MAPES, stock actor, just closed with the Ambler Players.

ROY SAMPSON, press agent.

CUBAN MACK, performer with Robbins Bros.' Circus.

HARRY CHCONIA, of the well-known Russian Cossack riding troupe.

CARL E. RATCLIFFE and wife, the former secretary of Galler's Amusement Co.

BILLY OWENS, D. C. Miller, Chas. Martin and W. H. Van Hoesen, of the H.-W. Show.

MRS. HARRY G. MELVILLE, of the Nat Reiss Shows.

ROBERT BEATTIE, of the Three Beatties, pedestal dancing act.

JOHN BROWN, member of the *Doll Shop* vaudeville act.

DOC BARNARD, old-time circus and carnival man.

MR. AND MRS. JOE LEWIS, who recently closed the season with Sparks Circus.

MABEL WARD, aerialist.

EMIL AND GUS LIME, of the Lime Trio, well-known fair free attraction.

AL MINTING, recently closed with the Rubin & Cherry Shows.

Hock Stages Indoor Circus For Grand Rapids Moose

CHICAGO, Dec. 1.—The Edward A. Hock Amusement Company closed a successful engagement at Grand Rapids, Mich., under the Royal Order of Moose, where it staged an indoor circus.

Among the acts playing were Mlle. Inez, web and traps; Don Rachel troupe of dogs and bears; Ollie Wood's Six Dancing Dolls; Rolf and Kennedy, Roman rings; the Seldons, equilibrists; Six Steppers; the Marvel Duo, double traps; Calvin Duo, tumbling and burlesque boxing, and Lady Moore, educated horse. The date of the circus was November 19 to 24.

FOR SALE

Dentzel 3-Row Carrousel, Big Dipper Equipment, Skooter (18 cars), Steel Floor and Wire Ceiling. All in good shape and will sell cheap. S. A. McCARTHEY, Idora Park, Oakland, Calif.

CONCESSIONS FOR RENT.

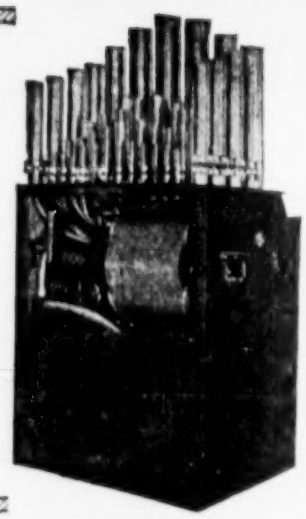
Season 1929. Amusement Games, Lunch and Drinks. Ocean front Stands are built. D. TRIMPER, Windsor Resort, Ocean City, Md.

Your Rink Not Complete Without This Beautiful Toned Instrument

Why pay more than $3.50 for a Ten-Tune Roll
Why continue with the same old tone
Why not give your skaters a different tone
Why not change now and increase receipts
Price is lower—will increase receipts

?

TANGLEY CO. "Calliaphone"
Muscatine, Iowa



Rinks and Skaters

Communications to 25 Opera Place, Cincinnati.

THE WESTERN SKATING ASSOCIATION held its annual meeting Monday night, November 26, at the Hotel Sherman, Chicago, and elected officers for the coming year. Herman J. Fischer, director of recreation of the Chicago board of education playgrounds, was elected president, succeeding Edward Mahlke, who was forced to retire because of the increasing demands upon his time. Other officers elected were: Walter Wright, Henry Olsen and Henry E. Traub, vice-presidents; Frank P. Schreiber, secretary-treasurer.

BUCKTAIL POST, of the American Legion at Coudersport, Pa., has definitely decided to introduce roller skating there this fall and winter and a fine outfit, which includes an electric organ, has been purchased. The rink will be in the Lyceum and repairs to the building have already been completed.

E. M. MOOAR, of Cincinnati, one of the veterans in roller skating circles. He is at present operating a rink at Sunbury, Pa.

MUSIC for SKATING RINKS
must be
NEW, SNAPPY and POPULAR—This Style 125 WURLITZER MILITARY BAND ORGAN is just what you need to increase crowds. Increased crowds mean larger earnings. Rolls especially arranged for skating rinks. Send for list.
WRITE TODAY FOR CATALOG.
The RUDOLPH WURLITZER MFG. CO.
North Tonawanda, N. Y.
WURLITZER BAND ORGANS

FRANCISCO CIPOLLA, Cleveland speed skater, in Cincinnati last week, was a caller at *The Billboard* office. He stated that he is contemplating a trip to Florida after he has filled some vaudeville engagements in Cincinnati, where he also visited the rinks. He plans to do some speed skating in Florida. Cipolla stated that Midge Reiff, of the Winter Garden, in Cleveland, plans to hold a world meet within a short time. He said also that Eddie Krahn is working on the boxes at Euclid Gardens in Cleveland.

WRITING from Coldwater, Mich., H. P. French says: "I have read with some surprise that Mr. and Mrs. C. E. Howard had rented the rink here. I believe the report like the one of Mark Twain's death, to have been greatly exaggerated.' I opened the week here Saturday, October 13. I am glad to say each week, with one exception, has shown a substantial increase over the one preceding I do not know where Mr. and Mrs. Howard are. The only satisfactory music I can find is a band organ with plenty of brass. French Brothers also operate the rink at Three Rivers, with L. V. Herzog, local manager.

IN SAN ANTONIO the San Pedro Park Iceland Skating Rink has opened its season with fair to good business.

EARNY NEALE and Jack Brown, skaters, teaming as Neale and Brown, after completing 40 weeks for K-A-O, have joined with Billy Cougan and his company. The act has been playing a few break-in dates around New York before going over the Pan. Time and is called Robbville Frolic Four, the boys declare in a letter from New York. They also state that Cioni is operating a swell rink at 242 Broadway. Jack Dalton has charge of the skate boys and skate room. Dalton is understood to be rehearsing a new act with his brother. Dalton was formerly with Dalton and Weaver, the latter now being with the Three Whirlwinds.

THE AUDITORIUM, recently opened by Jack Fotch in Port Huron, Mich., is one of the finest rinks ever operated in that city and is reported as doing excellent business. Manager Fred Zimmerman has secured a complete outfit for roller hockey and is organizing a team which will include known players such as Roy McCulloch, James King, Bill Litz, Frank Doty, Vern Rotterbuck and Bob Syple. On November 15 a block party was given, and November 22 the Auditorium was decorated with pennants of assorted colors. The house was packed to capacity. Thanksgiving Eve the feature attraction was a feather party, when five large turkeys were given away.

MURRAY GORMAN and Fred Miller, who represent the new Ridgewood Grove Rink, Brooklyn, N. Y., won the three-mile two-man relay race at the Van Cortlandt Roller Rink, New York City. The winning team received a handsome trophy for its efforts. The Dreamland Rink team, Newark, N. J., Earnie Meier and Johnny Litowchack, finished a close second. Mollie Vuernick, of the Van Cortlandt Skating Club, won the quarter-mile women's race. These races were held at the Van Cortlandt Rink November 23. Roland Cioni, manager, officiated. The rink has skating seven nights each week, with Saturday, Sunday and holiday matinees.

THE WINTER GARDEN management, St. Louis, announces that the United States Indoor Amateur Speed-Skating Championships will be held this winter in the Winter Garden, date to be announced later.

ALI TAMANYA, known as the "blindfolded mystery man", writing of roller-skating activities on the Pacific Coast, says among other things: "W. H. King, manager of the Winter Garden Rink, South Tacoma, is doing much to interest the public on this Coast. His floor and skates are in perfect condition, and it was a great pleasure to skate for him. He has issued a circular and personal letter to church and fraternal orders with the result that he has the good will of them All. His skaters are exceptionally well behaved and of the highest class. There are no rowdies. He has offered prizes on different nights with great results. He also sponsors a football team on skates that draws large crowds. I had the pleasure of skating blindfolded for him recently to a full house. I have been the extra attraction at his rink nine different times and the skaters still want me, and I am not making an effort to boast. At this writing I am skating at the Crystal Pool Rink in Seattle and also at Woodland Park. In many rinks

PORTABLE SKATING RINKS
This is a cash business, and getting money everywhere. Get in for your part. Write for catalogue.
TRAMILL PORTABLE SKATING RINK CO.
18th and College. Kansas City, Mo.

PORTABLE RINK WANTED
1929 Season
STAR LAKE PARK
MT. ORAB, OHIO. G. B. COURTS, Mgr.

To You We Extend Greetings and Best Wishes for a

Merry Christmas and Happy New Year

RICHARDSON BALL BEARING SKATE COMPANY
3312 Ravenswood Avenue, CHICAGO, ILL.

RINK SKATES

"CHICAGO"

We manufacture a complete line of Sidewalk Skates with Rubber Tires or Steel Wheels. Also Rink and Racing Skates with shoes attached. Fibre Wheel Grinders, Surfacing Machines, Rink Organs, "Non-Slip" Floor Dressing and Rink Supplies.

RACING SKATES

The MOST POPULAR Rink Skate. Malleable iron frames with footplate of cold-rolled steel, front and rear Hangers connected by a brace which adds strength and prevents buckling. The Fibre Wheels are ideal for Rink Skating, keeping the floor clean.

Rink Managers, write for catalog of complete line of Rink and Racing Skates and Booklet No. 6 on "Rink Management." We sell 80% of the Rinks in the United States.

Our FAMOUS Racing Skate. Made of tempered steel with malleable hangers and trucks. Exceptionally STRONG and fast. Equipped with improved hand-polished Skinner Cones and Bushings and Hard Maple Wheels.

Write for New Instruction Book, "How To Roller Skate" —FREE. Also shows full line of Rubber Tire and Steel Wheel Skates for Children.

CHICAGO ROLLER SKATE CO. Established over 20 Years 4458 W. Lake St., CHICAGO, ILL.

I have skated in I find the floor black and dirty and skates in bad condition. Managers of such rinks are old in the game, but seem to have lapsed into unconsciousness. "They are the ones who say roller skating is about gone."

ICELAND, SAN FRANCISCO'S new ice hockey and skating arena, was opened November 20 with a brilliant program of skating and hockey competition. Margot, of Paris, dainty woman skater, gave an exhibition of fancy skating. Emil Penner, Pacific Coast amateur champion, competed against five speed skaters of the West in a series of half-mile races. Art Kidwell performed on stilts, and Bud Clarke, of Vancouver, gave an exhibition of barrel jumping. The program lasted for an hour, after which the floor, 90x190, was turned over to public skating.

THE OUTDOOR NATIONAL Amateur Speed-Skating Championships will be held in Minneapolis some time in January or the forepart of February. These will be promoted by the Civic and Commerce Association, assisted by Mayor George E. Leach, and under the jurisdiction of the Northwest Skating Association.

THE INTERNATIONAL or North American, as it will be now called, Amateur Speed-Skating Championships (indoor) will be held this year at the Olympia, Detroit, Mich. The dates will probably be set late in February.

OUT ON THE PACIFIC COAST hockey is again back in the limelight after a lapse of three years. The expansion of the National Hockey League in the East necessitated the securing of more players at that time and a drain was made on the league in the West Coast, which formerly was composed of Vancouver and Victoria, B. C., and Portland, Ore., and Seattle, Wash. This year the professional game is being reintroduced on a somewhat smaller scale and teams have been entered from the same cities.

JOHN BALAZS, of Elyria, O., dubbed the "Flying Shoemaker", whose ambition is to glide over every country with his roller skates, was in Charlotte, N. C., November 20 after being on the highway from Raleigh about 24 hours. Balazs was a pro skater until last June, when he decided to tour the world on his skates. Since that time he has traveled about 15,000 miles and has visited 17 States and the lower part of Canada. Balazs' next stop was Columbia, and from there he was to go to Atlanta. He earns a living along his route by carrying advertising banners.

S. CUMMINGS, of Robinson, Ill., has asked the city council of Decatur, Ill., for a license to operate a roller-skating rink in the national guard armory, 312 North Franklin street. He had previously obtained permission of Decatur national guard officers. He expects to operate on Wednesday, Friday and Saturday evenings. Council promised a decision on his request for a license after investigation of his references.

THE MICHIGAN Skating Association has issued sanction to the Detroit Recreational Department to hold its annual Detroit Winter Sports Meet on January 19 and 20 at Belle Isle Park.

FATHER COUGLIN, of the University of Detroit, has received sanction from the Michigan Skating Association to conduct an indoor skating carnival at the Olympia on December 12, where many beautiful cups, trophies and medals will be given for fancy dress, figure and speed skating.

THE OUTDOOR RINK at the University of Michigan will open December 15. An extensive speed and figure-skating program will mark the opening.

CAPT. C. D. CHRYSLER, of the Long Prairie (Minn.) National Guard Company, is negotiating with J. J. Shea, who operates a roller skating rink in Sauk Center, to go to Long Prairie and operate a rink in the Armory. If it is possible to get Mr. Shea to make the move, it is planned to have skating on Wednesday, Thursday, Friday and Saturday evenings and on Sunday afternoon. Mr. Shea has 250 pairs of the best roller skates obtainable, and also carries with him a $2,000 band organ to furnish music for skating.

THE WINTER GARDEN, Cleveland, had a visitor recently in the person of Albert Cookson, of St. Louis. Midge Reiff advises. Mr. Cookson has been looking over rinks in the East. He expressed satisfaction at the outlook for the roller-skating business. The Winter Garden welcomes visitors connected with skating, and invites managers to pay a visit when in Cleveland. Reiff would also like to hear from rink managers by letter, and trade ideas with them for the good of the game.

BILL HENNING, floor manager for Carlin's Rink, Baltimore, says he is now getting in condition for a six-day roller marathon that may be held in Chicago. His partner, Arthur White, is also preparing for the grind. He is a Baltimore lad, holding a number of amateur records for that city. Henning states that Bill Skatelle, of Detroit, was among visitors to the Carlin Rink recently, and that he did a number of spins and some fancy skating for the crowd. Skatelle was at one time a skate boy at the Carlin Rink. "Lucky Nite" is being featured at the rink, awards for fancy skating being made.

LAKE HOLLYBROOK management, of Gosport, Ind., is erecting a skating rink at its resort. Plans call for a skating floor 96 by 32 feet, room for spectators and rest benches. Enough skates are being purchased to supply as many skaters as the floor room will accommodate, so that the place bids fair to be as popular with pleasure seekers in winter as in summer.

EVENTS———

(Continued from page 138)

and 10. This will be the ninth annual show and every effort is being put forth by the management to make this exhibition one of the best in the State.

In connection with the poultry, a rabbit exhibit will be included for the first time. George A. King, Waconia, is secretary.

COLUMBIA, Ark., Dec. 1.—The State Corn Show is to be held January 14, 15 and 16 and will be on the same large scale as in the past, it has been announced by Roy T. Kirkpatrick, secretary of the Corn Growers' Association.

RICHMOND, Va., Dec. 1.—The fifth annual horse and pony show of the Richmond Howitzers will be held December 7 and 8. Unusual interest is being taken in the event.

PRINCETON, Ill., Dec. 1.—Eighth annual Bureau County Poultry Show is scheduled for December 10 to 15, inclusive. It is sponsored by the Princeton Booster Club.

NIGHTMARE———

(Continued from page 137)

the directors and tell them the fair is going to cost $8,000 and somebody says who suggested that we have a fair in the first place and nobody knows and you promise them not to go over $8,500 and the tents arrive and the big one goes up and one of the homefolks comes out and looks at the tent and says what's the idea of putting the race track inside a tent and I says we've got three other big ones and a couple of small ones and he says wotinell you going to put in 'em there won't be anything left downtown after you fill the tents and hunting season opens and looks like everybody is matching wits with a deer and only six days till the fair opens and I kick about it and George Scott says don't worry things go like that until the last minute and then you must watch and the exhibits commence to come in and everybody gets excited we're going to have another fair and can I borrow your saw and this is not the space I ordered and I was supposed to be over on the other side and I don't want to be too close to my competitor and what's the idea why didn't you tell me it was going to be this big so's I could take two spaces and why didn't you get a bigger tent you act like you never saw a fair before and you wonder if anybody will come and see the fair except the exhibitors and everybody wants 10 exhibitors' tickets so he can bring the family reunion and you put a hot-dog wagon in the machinery tent and you start a civil war and you agree to move the hot-dog wagon out anything to quiet things down and you go to the old man with the hot-dog wagon and he's got the wheels off his rig and he's all set ready to go and he don't understand why he should move and you almost bluff him into packing up and moving out and he brings his youngest son up to see you and he's a college football star home for a vacation and he's bigger than Ray Saunders and most all of your committees have gone hunting and you send him down to Harry Nuss and Harry sends him back with a note to fix things up to the best advantage and you start using diplomacy and agree to move him outside near the gate and he sets up in the Jap's carrot patch and (it looks bad for the program committee they ain't got no space left in the MASTER GEAR I hope I don't get fined) your civil war becomes an international problem and you can't talk Jap and everybody has been looking for you and the exhibits are still coming and where's my space and I thought it was going to be bigger and Oh Boy here comes the first carnival truck and then a lot more and there's a lotta automobiles in the way and you can't come in with that one and Foley & Burk says we haven't got enough room we've got to tear down the fence and I thought you said you were going to have this cracker box all sprinkled down to lay the dust and why haven't we got more water plugs you act like you never ran a fair before and your wife says you've got to come home and get a hot meal and when is that gang coming back from hunting that deer I didn't even know he was lost and I go back and get another waffle and I hope I never see another waffle and my old friend says meet me at my house at 4:30 you oughta slack off a little and he comes and gets me and nobody knows where I am and I lay down in his back yard and take off my shoes and slack off and my shoes have shrunk and the world looks brighter and I go back to the fairgrounds and where have you been whose supposed to be running this thing and never again no more fairs for me and who suggested this thing in the first place and I'd like to pay the rest of my Guarantee Fund and step out of this thing and how bigga deficit are you figuring on and everything is all set and the fair opens and the homefolks come and everything runs like a clock and you stay late to help count the money and things look pretty good for the first day but we've still got four days to run and everybody came the first day if the hunters only get back we can still take in some more money and you go home all in and a heavy truck wakes you at 2 a.m. and you get to thinking about the fair and can't sleep and day breaks and you're on your way and the ponies get loose and the cows get out and there's a lot of excitement and where do we get hay for our stock and you forgot all about that and this is Kiddies' Day and I wonder how the gate receipts will be and I sure feel sorry for Cliff Palmtag he has to collect the balance of the Guarantee Money and another big crowd comes and it's bigger than the first day but we've still got three days to run and I wish it was Saturday night and who talked me in this job anyway and this is my last fair and we get a lotta compliments and I get all jazzed up and I wonder how things are going in the livestock tent and my shoes are sure full of feet and I have to keep agoing and it was the evening of the third day and everybody is tired and everybody is happy and Dick Doane wants a conference and we both go to the livestock tent and sit down in the exhibit booth and people come along and look at us and laugh and more people laugh and the girls stand out in front and giggle and Dick looks all right to me and I look all right to him and do you see anything wrong no I don't and when we leave we look to see if we have left anything and there's a sign over the booth "Pure Bred Jerseys" and we laugh we can take a joke because the fair looks a success and Friday is bigger than Thursday and they ain'ta going to be no deficit and everybody feels good and Saturday is terrible crowds and we eat more waffles and everybody gets slapped on the back and Santa Maria is all right and I sure hate to see these tents torn down everything is so sweet and beautiful and it's been a big week and we will have another one next year and it will be bigger and better than ever and we're all proud of Santa Maria and "IF WE KNEW OF A BETTER PLACE TO LIVE IN WE WOULD MOVE THERE OURSELVES."

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Carnivals

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Outdoor Showmen in Chicago For 15th Annual Gathering

CHICAGO, Dec. 2.—Carnival owners, with their agents and managers, are arriving in large numbers for the 15th annual gettogether, and are meeting on friendly terms, all rivalry being forgotten for the time, which will continue at least until the Showmen's League banquet and ball, and the opening sessions of the fair men's meeting and that of the park men. The glad hand is much in evidence, jackpots are being cut up, and general confabs are in order.

Among early arrivals are Mr. and Mrs. Rubin Gruberg, J. C. McCaffery, Wilbur S. Cherry, W. C. Fleming, Walter White, W. J. O'Brien and Mr. and Mrs. Bernie Smuckler, of the Rubin & Cherry Shows; Johnny J. Jones, A. H. Barkley, Eddie Madigan and Bill Hilliar, of the Johnny J. Jones Exposition; Fred Beckmann, B. S. Gerety and Beverly White, of the C. A. Wortham Shows, Mr. and Mrs. Harry G. Melville, J. F. Murphy, Jack D. Wright and Nate Miller, of the Nat Reiss Shows; Mike T. Clark and Dennis E. Howard, of the S. W. Brundage Carnival; Milt Morris, John Castle, Bob Lohmar, Dave Morris and Joe Scholibo, of the Morris & Castle Shows; D. D. Murphy, L. M. Brophy, Jimmie Simpson and Art Daily, of the D. D. Murphy Shows; C. Guy Dodson and Mel. G. Dodson, of Dodson's World's Fair Shows; Harold Barlow, of Barlow's Big City Shows; Mr. and Mrs. Frank West, of West's World's Wonder Shows; Mr. and Mrs. Dave Lachman, of the Lachman-Carson Shows; John Francis, of the John Francis Shows; Cecil C. Rice, of Rice Bros.' Shows; Mr. and Mrs. John M. Sheesley and Edward P. Rahn, of the Greater Sheesley Shows; Mr. and Mrs. William Glick, Bill Holland and Max Linderman, of the Bernardi Greater Shows; Felice Bernardi, Clifton Kelley and Harry L. Gordon, of the Bernardi Exposition Shows; M. B. (Duke) Golden, Harry S. Noyes, C. J. Sedlmayr and E. C. Velare, of the Royal American Shows; F. L. Flack, of the Northwestern Shows; J. W. (Paddy) Conklin, of the Conklin & Garrett All-Canadian Shows; Louis Isler, Isler Greater Shows; Mr. and Mrs. Abner K. Kline, of the Abner K. Kline Shows.

The leading hotels are filled with showmen and the lobbies have the convention spirit.

The convention will open Sunday with memorial services at the Showmen's Rest, and the clubrooms will have open house thruout the week. The 15th annual Showmen's banquet and ball will be held at the Palmer House Tuesday evening. Then the battle starts for the big fairs.

Rumors are flying thick and fast of changes to be made in personnels so far as the business staffs are concerned, yet nothing along this line has yet come to light.

These changes as a rule are made under cover and few definite announcements are made until after the various conventions have adjourned. There is much speculation, however, and it is believed that some surprising changes will be announced when the proper time arrives.

Nate Miller in New York

NEW YORK, Dec. 1.—Nate Miller, concessionaire of the Nat Reiss Shows, stopped long enough in the metropolis to locate Matthew J. Riley, then started for Chicago. He is making the trip by automobile.

Karn Fat Family Signed With C. A. Wortham Shows

Clifford Karn advises that he has booked the Karn Fat Family with the Beckmann & Gerety-C. A. Wortham Shows for 1929 season, and that they are nicely installed at the show's winter quarters at Little Rock, Ark.

Heart of America Club Ready for Convention

KANSAS CITY, Mo., Dec. 1.—Everything is in readiness for the third annual exhibitors' convention to be held at the Coates House December 26 to 31, inclusive, and Secretary C. B. Rice reports such a tremendous demand for space by the exhibitors coming that extra rooms have been engaged. This year the annual election of officers of the Heart of America Showmen's Club takes place December 28 and this and the installation of officers and the ninth annual New Year's Eve banquet and ball will bring a large number of showfolk to the convention.

Banquet tickets also are going rapidly, according to Louis Landes, in charge, and it is a safe prediction that on Monday night, December 31, there will be the largest attendance of any previous banquet given by this club.

William H. Valentine, P. C. Franklin and Frank Flint, all of Valentine's *Uncle Tom's Cabin* Company, have recently applied for membership in the club.

The nomination of officers is scheduled for Friday night, December 7.

The Ladies' Auxiliary of Heart of America Club had an enjoyable Thanksgiving dance in the rooms of the men's club. The rooms were appropriately decorated, and, with peppy music by a five-piece band, the affair was delightful. Mrs. E. S. Rice, mother of Secretary and Mrs. C. B. Rice, was one of the guests of honor. It is estimated there were about 100 present.

Mrs. Shafer Going to Europe

Mrs. C. Jack Shafer, last season with the Rubin & Cherry Model Shows, writes that accompanied by her mother and uncle, she will sail from Boston, December 2, for Europe, and that she expects to bring back some novel attractions for her husband's show.

Mr. and Mrs. Mason Stage A "Monkey Tea Party"

Mr. and Mrs. Harry J. Mason, having closed a successful season with the Levitt-Brown-Huggins Shows with their Wonderland Show, are making their winter home at Salem, Ore.

Because their son, Billie, four years old, and their daughter, Catherine, 12, had told of the 10 small monkeys with which they played at home, Mr. and Mrs. H. J. Mason recently satisfied the curiosity of a large number of children of the First Baptist Sunday School when they gave the feature act of their regular show in the church basement. The seven monkeys and three baboons, with the assistance of Billie and Mrs. Mason, present the "Monkey and Baboon Tea Party", wherein the monkeys act so much like naughty children at the table that even some of the older children present are moved to gales of laughter.

Tessie Ton in Cincinnati

"Tessie Ton", fat girl, and her husband, J. S. Hart, having closed a successful season with the C. R. Leggette Shows, have returned to their home at Cincinnati for the winter.

LOUIS HEMINWAY, for several years press representative of the J. George Loos Shows, one of the best carnival publicity men in the business, who has been re-engaged by Mr. Loos for 1929.

Fingerhut Re-Engaged For Johnny J. Jones Shows

John Fingerhut has been re-engaged by Johnny J. Jones as bandmaster for the coming season, making his third consecutive year with the show, which will open the 1929 season on January 7.

Mr. and Mrs. Fingerhut left Jacksonville December 1 and will spend five weeks at their home in Lakeland, Fla.

Greenburg in Hospital

Manager Greenburg of the Greenburg Amusement Company, who has been in ill health all summer, left his show at Willcox, Ariz., for Mayo Bros' Hospital, at Rochester, Minn., for observation and treatment. Doc Hall is managing the show in his absence. Mrs. Greenburg will join her husband immediately after the closing of the carnival.

D. D. Murphy Show Midgets In Automobile Accident

NEW ORLEANS, Dec. 1.—Speeding between shows, Henry Doels and brother Teddy, a pair of German dwarfs nearly three feet tall, had a collision with another car Friday afternoon. The Doels brothers are connected with the D. D. Murphy Shows and were on their way from Beaumont, Tex., to New Orleans. Henry suffered laceration of the scalp and right leg, and possibly a fractured skull, according to surgeons at Charity Hospital.

Paddy Conklin Chicago Bound

NEW YORK, Dec. 1.—J. W. (Paddy) Conklin, of the Conklin & Garrett Shows, after visiting New York and adjacent points, left for Chicago to attend the showmen's conclave, accompanied by his mother and his brother, Frank.

The Conklin & Garrett Shows will open the season at Vancouver, B. C., May 4.

Bill Myers Staging Show For Los Angeles Shriners

Bill Myers, late of Levitt-Brown-Huggins Shows, with his outfit, is engaged for two weks for the Shrine show, which he is producing for the Al Malaikah Temple, Los Angeles, Calif. Bill has a fine lot of stock, and they are well broken and work with plenty of pep. Myers also operates a show at the beach at Venice.

Miss. Valley Club Has Fall Meeting

ST. LOUIS, Dec. 1.—The Mississippi Valley Showmen's Association held its first official meeting of the fall Thursday night at the former clubrooms at 112 North Broadway. The club headquarters were removed to the old address last week, after the club had moved to 18th and Chestnut streets about a month ago. It was found that the other location was out of the way.

President D. D. Murphy wielded the gavel and made an opening address welcoming back the members to St. Louis. James P. Sutherlin, ever-reliable secretary, was on the job as usual.

Much enthusiasm was displayed by the members for the winter activities of the club. A report by the secretary showed that the club has more than $1,000 in the treasury, with not a single bill outstanding. The fact that dues are again payable January 1 means that the treasury in a very short time will be augmented by a handsome sum, so that the club can look forward to the most prosperous year of its existence.

A committee consisting of A. H. Daily, chairman; Matt Dawson, Eddie Vaughn and Frank B. Joerling was appointed to purchase new furnishings, including a radio and some overstuffed furniture. The clubrooms will also be redecorated under the supervision of the committee.

Walter S. Donaldson, who passed away last month and who was one of the best-liked members of the club, was paid many tributes by individual members, and also by the assembly. Members stood with bowed heads for one minute at the beginning of the meeting, in memory of the departed brother.

The clubrooms will be open daily from 1 p.m. until midnight and visiting showmen are always welcome and are invited to take advantage of the reading room as well as of the pool and billiard tables in the clubrooms.

Following the business end of the meeting, refreshments were served, which is a regular feature of every regular meeting. Meetings will be held every Thursday, but on account of the host of members of this organization who will be in Chicago next week, the next meeting will not be called until December 13.

James Sherwood, popular among showfolk here, was chosen as custodian.

Among those present were Harold Barlow, Col. H. M. (Brocky) Morgan, Doc M. T. Milburn, William Dolezal, Leslie M. Brophy, James C. Donahue, Art H. Daily, James C. Simpson, Oscar Marquardt, Ed. C. Reiter, Morris Feldman, Mat C. Dawson, Percy Beers, Eddie Vaughn, Sam Feinberg, George Davis, James Sherwood, Moon Laird, Henry V. Gehm, A. C. (Duke) Pohl, E. O. Beahan, "Babe" LaBarie and Frank B. Joerling.

Dolly Castle Recovering

Dolly Castle, last season with the Rubin & Cherry Shows, is recovering from a recent operation performed for her arm at the Polyclinic Hospital in New York. She expects to join Will H. Hill's Society Circus at Washington, D. C.

M. J. Lapp in Florida

ST. AUGUSTINE, Fla., Dec. 1.—M. J. Lapp, owner of the M. J. Lapp Motorized Shows, has arrived here.

Sailor Joe at Des Moines

Sailor Joe, tattoo artiste, who was with Capt. Frank Davis on the S. W. Brundage Carnival in 1928, has opened an up-to-date tattooing studio at 415½ Locust street, Des Moines, Ia. As a feature attraction he exhibits the tattooing on his body nightly from 7:30 to 8:30 in one of the display windows.

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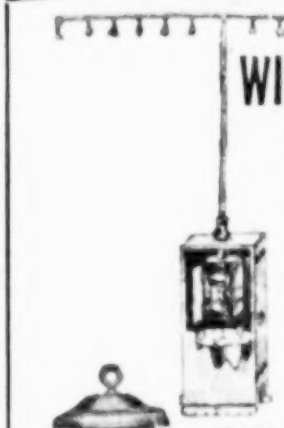

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C. W. Naills Show To Be Enlarged for 1929 Tour

C. W. Naills Shows, after playing a three weeks' engagement at Galveston, Tex., have closed their season and gone into winter quarters in that city for general overhauling and repainting.

The outfit has been on the road since early spring and has only gone out of Texas for two weeks, playing Louisiana fair dates. All attractions report good business and intend to be on the lot again for the road call in March or April.

Captain Naills has been in bad health for the past month and Mrs. Naills has been looking after the business. The Captain has the ferris wheel, merry-go-round, mixup and minstrel show, but is figuring on adding two rides and buying four railroad cars instead of depending on box cars to move the outfit.

Among those closing with the carnival are: Mr. and Mrs. C. B. Cornell, who have the Underworld, mummy, bottle game, corn game and nail concessions. They plan to move to Houston for the winter. Al Summers and Marion Summers have been with Naills for five years; they run the pitch-till-you-win and doll and dog bumper. Marion reports good business and proves it by a new roadster. Carl Larson manages the cookhouse for Naills and owns the pop-corn machine on the side. George Hall has ham and bacon and turkey wheels. Dad and Mrs. Benson have the snow stand. Dad says he made good this season on his new candy-coated apples and sugar pop corn.

The Pass Evil on Carnivals

Victor Lee, successful showman of the old school, writes: "Did it ever occur to you that nine-tenths of the independent showmen in the carnival business die with indigestion? No wonder, one, two, three and as high as 5,000 complimentaries weekly are enough to croak a dog, say nothing about backfiring and plugging the 'guttle' of the (not) independent showman. Another thing I want to know is, how long it will be before the carnival managers will mount their agents with especially designed complimentaries for the editorial departments, so those worthy knights can be distinguished from the professional parasites. As for myself, I cut out all complimentaries, except press and police, the past season with the Bill H. Hames Shows and came home with a truck load of dough-ray-me."

Mr. and Mrs. George W. Rollins On California Vacation Trip

Geo. W. Rollins, of the Law and Outlaw show fame, was seen around Los Angeles and at the beach at Venice, with H. W. McGeary, the coast showman. Rollins drove from Boston in his big automobile with Mrs. Rollins. They put in a week visiting the McGearys, and went to San Francisco to visit Mrs. Rollins' mother; also Hearld Enfinger, who has a Law and Outlaw show in that city. Enfinger was at one time connected with Rollins.

Rollins has contracted to exhibit at Rockaway Beach, N. Y., the coming season, and he says that McGeary will accompany him back east in the spring. Mack worked for Rollins 25 years ago when he had the wild animal show, and is one of the many that learned to make openings under Rollins, one of the old school of talkers, not handkerchief wavers.

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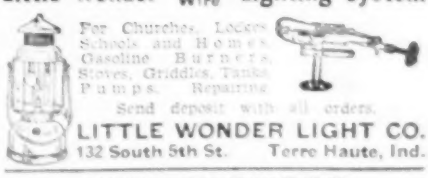

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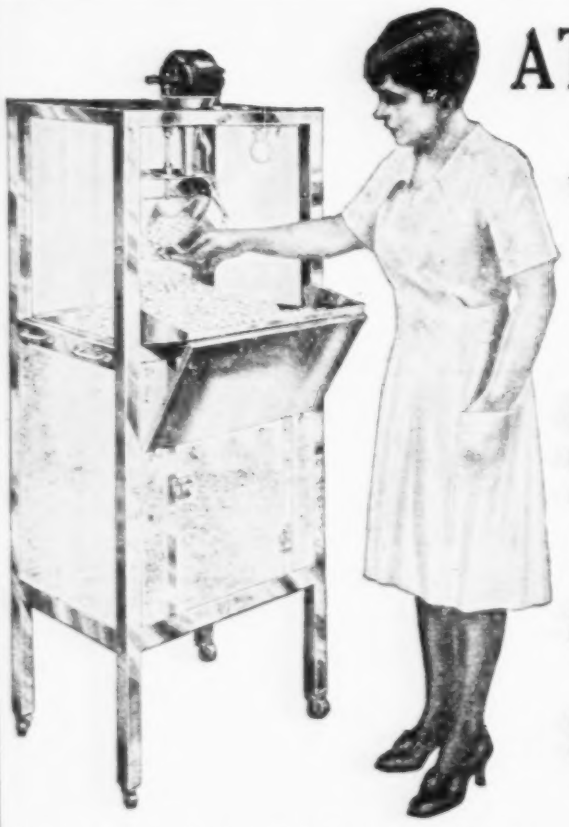

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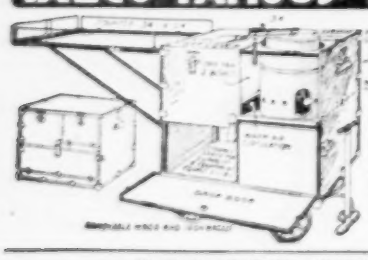


COFFMAN'S SALES $732.87 -12 DAYS

Haynes $2316.05 in 10 weeks; Shanks $3632.42 in 3 months; Pyle, 60 years old, over $2000 in 3 months; Moore $5854.25 in 1 year, small town. Millers smallest weeks profit $100.00. Mrs. Close cleared $60.00 first week. Daily puts away $200 to $300 monthly. These are ordinary records for Talco operators. Are YOU doing as well? There's a Talco Kettle Popper for every purpose—12 models. Popper illustrated is built in powerfully constructed trunk—patent, exclusive design. Tremendously popular for road work or permanent locations. The famous Talco Kettle gives popcorn a delicious nut-like flavor, so tender it melts in mouth. Outsells all others. Brings biggest profits. Capacity 4 to 6 bushels per hour takes care of biggest crowds. Write for big, free, illustrated catalog.

TALBOT MFG. CO., Dept. CP-6, St. Louis, Missouri.

MAGIC ICE, Ltd., Presents
Ice Skating Shows, Hockey and All Winter Sports

SHOWS FOR CARNIVALS AND FAIRS, FREE ATTRACTIONS, ACTS FOR CIRCUSES.
ALL PRESENTATIONS ON MAGIC ICE SKATING AND DANCING FLOORS.
An Imperishable Composition. Really Faster Than Real Ice. Complete Floor IN OR OUT of Any Building or Tent in LESS THAN ONE HOUR.

BIG THRILLING FEATURE—ICE HOCKEY CHAMPIONSHIPS
CANADIAN CHAMPS vs. OTTAWA BLUES.
With Eskimo Winter Sport Girls and Ice Skating Sensations (Speed and Acrobatic Skating Champions) Between Halves.
MAGIC ICE FLOORS, while being used for SKATING, can be used at the same time for DANCING. JUST THINK OF THE UNLIMITED USES OF MAGIC ICE!
MADISON SQUARE GARDEN BEFORE YOUR EYES IN YOUR OWN HOME TOWN!
Now booking for 1929. Would like to hear from real high-class Managers or Promoters regarding propositions for Circuits, Carnivals, Fairs and Auspices.

MAGIC ICE, Ltd.
459 WEST 23D STREET (Chelsea, 4746). NEW YORK.
FRED GERNER, President; T. L. PIASECKI, European Rep.

Is Your Subscription to The Billboard About To Expire?

Kansas City

KANSAS CITY, Mo., Dec. 1.—Mrs. Fred Beckmann, of the C. A. Wortham World's Best Shows, left Thursday for Chicago to attend the Showman's League banquet and ball.

Mrs. E. S. Rice, of Minneapolis, arrived Wednesday to spend two weeks with her son and daughter-in-law, Mr. and Mrs. C. B. Rice. The elder Mrs. Rice, altho in the 80s, is spry and active.

Mr. and Mrs. Dave Lachman were recent arrivals in the city and after a short visit left for Chicago.

Mr. and Mrs. Harry Broughton drove in from Corpus Christi, Tex., this week and after visiting their friends in this city will leave for San Antonio, where they plan to spend the winter.

Dave Morris, of the Morris & Castle Shows, was in the city this week. He was on his way to Chicago.

Mrs. Bergmann was a recent rarival in Kansas City and will spend the Christmas season here.

Jack Lucas advises that he has closed the season as general agent of the Coe Bros.' Shows and with Mrs. Lucas will winter in Wichita, Kan.

W. J. Vandiver and his wife spent Thanksgiving here. They left Friday on their trip to California, where they will spend the winter.

Percy M. Jones, after a short visit here, has gone to Springfield, Mo.

Mr. and Mrs. Babe Drake and baby came to Kansas City Monday from a tour in the South, where they visited 11 shows and otherwise enjoyed a vacation. Drake is trainmaster of the Isler Greater Shows.

Earl Gordon closed a good season at Burlington, Tex., recently and is spending the winter with friends in Dallas.

Mr. and Mrs. Andrew Hanson passed thru Kansas City recently on their way to their home in Rockford, Ill., for the winter. Hanson had the mixup on the Isler Greater Shows.

Mr. and Mrs. Vincent Book are in the city for the winter.

Joe Lawrence and Frank Marsh, recent arrivals from Los Angeles, left for Chicago after a visit here.

Bob Clay, of the Royal American Shows, is in the city for the winter.

Tex. Clark, superintendent of the Swope Park Zoo, went east to chaperon a large shipment of newly purchased animals to the Kansas City Zoo.

R. R. (Butch) Gerrard left with Percy Jones for Springfield, Mo., for an indoor event there.

St. Louis

ST. LOUIS, Dec. 1.—There will be a large delegation of St. Louis showmen on hand for the Chicago conventions, most of whom are planning to leave part owner of the C. A. Wortham part owner of the C. A. Wortham's World's Best Shows, who has been sojourning here, left Wednesday. Others who are leaving during the next three days include: D. D. Murphy, owner; Leslie M. Brophy, general manager; James C. Simpson, personal representative; Art H. Daily, general agent; Charles DeKreko, "Moon" Laird and John Schweppe, all to represent the D. D. Murphy Shows; Harold Barlow, owner, and Charles J. Roach, general agent of the Barlow Big City Shows; Henry V. Gehm, president of the Venice Transportation Company; James P. Sutherlin, of the W. S. Donaldson Print; Matt C. Dawson, of the Narco Products Company; E. O. Beahan, of the Ireland Candy Company; George Holcombe, exposition builder; Eddie Vaughan, of Miller Bros.' 101 Ranch Wild West, and Ed. C. Talbott, former carnival general agent and past president of the Showmen's League of America, who is in St. Louis in the interest of several blanket campaigns.

Hal McCoy, general manager of the National Printing & Engraving Company of this city, departed Thursday with his family on an automobile tour which will take him to Chicago, where they will visit friends and relatives, and to Niles, Mich., where Mr. McCoy will remain for several days on business.

Mlle. Etner and her Four Dancing Fools opened at the St. Louis Museum for an indefinite engagement.

John K. (Red) Maher, who has been in St. Louis in the concession business for the past three years, has opened a dance hall, known as the Dreamland, at the corner of Grand and Olive streets.

Ford Agnew is back at his old stand in St. Louis. He was with the Anderson-Srader Shows again last season in the capacity of secretary, and before coming to St. Louis for the winter visited in Chicago and Detroit.

NET PROFITS!

"As usual," writes W. A. Gibbs, BIG ELI owner, of Erie, Kan., "the No. 5 brought home the bacon this season. Topped all the other rides on the season's run."

What the No. 5 BIG ELI has done for others, it can also do for you. It goes after the net profit—and gets it. Low operating expense—steady earning ability and increasing popularity. These all mean more dollars for the ride owner.

Send us an inquiry. We will gladly tell you more about the "ACE" of money-getters.

ELI BRIDGE COMPNAY
Builders of Dependable Products
800 Case Avenue, JACKSONVILLE, ILL.

H. C. EVANS & CO.
CARDS, GAMES
COMPLETE LINE OF
CONCESSION SUPPLIES
Send for our NEW 96-Page Catalog of New Money-Making Ideas.
1528 W. Adams Street, CHICAGO

PORTABLE MINIATURE RYS.
GASOLINE MOTIVE POWER
LARGE RETURNABLE INVESTMENT
WRITE FOR DETAILS & PARTICULARS
WILLIAMS AMUSEMENT DEVICE Co.
DENVER COLO. USA.

Southern Tier Shows
WANT FOR SEASON 1929
SHOWS—Side Show, Musical Comedy, Animal Show, Magic and Illusion, or any good Show with or without outfit. WILL BOOK Tilt-a-Whirl. Concessions all open. WILL BOOK good Cook House and Juice exclusive. FOR SALE—Dragan Unafon, as good as new. Write to BOX 494, Elmira, N. Y.

MERRY XMAS
AND
HAPPY NEW YEAR
TO ALL SHOWMEN EVERYWHERE.
VENICE TRANSPORTATION CO.
ST. LOUIS, MO.

And Once Again

The SHOWMEN'S LEAGUE of AMERICA

Proves Its Popularity

The Fifteenth Annual Banquet and Ball is now history, and those of you who attended Tuesday evening will have a lasting memory of the pleasant hours spent with old and new friends.

The Showmen's League wishes to take this occasion to thank all the members and friends who made this success possible.

To those showmen who are not members --- we want you in the organization --- to help us in our works of charity and in maintaining one of the finest cemeteries in the country. It's all for the benefit of showmen.

Write JOS. STREIBICH, Secretary, for information.

The Showmen's League of America

177 North Clark Street, Chicago, Ill.

DANCE HALLS, THEATRES, CHURCHES, LODGES

NOVELTIES FOR DANCES, GIVEAWAYS AND INDOOR BAZAARS IN ENDLESS NUMBER.

Serpentines. Per 1,000 Rolls.....$1.95
Hat Assortments. Gross.....$3.25, $3.75, $4.75, $5.50, 6.00
Bamboo Feather Ticklers. Per 100..... 1.00
Large Printed Balloons. Gross..... 3.00
Painted Wood Noisemakers. Gross..... 4.00

Clappers, Horns, Wifebeaters, etc., at lowest prices. Prizes of all kinds at new low prices. Our 72-page catalog yours for the asking.

HEX MFG. CO.
470 Seneca St., Buffalo, N. Y.

SOUVENIRS THAT SELL

A Fast-Selling Line of 25c Items.

No.		Price per Doz.
2795	10-In. Axe	$2.00
2753	Pipe Rack	2.00
2706	18-In. Paddle	2.00
2541	Wooden Shoes	2.00
2556	Letter Holder	2.00
2509	8-In. Canoes	2.00
2517	8-In. Tomah'k	2.00
1505	5-In. C'b and Case	2.00
2602	10-In. Paddle	1.75
2187	Purse	2.00
2793	12-In Tomah'k	2.00
2792	10-In. Paddle	2.00

Any quantity at dozen price or 1 Gross (dozen each of 12 numbers) for $22.50. Town name burned on free on each article. Write for our Free Catalog Pennants and Novelties.

BRADFORD & CO., Inc., St. Joseph, Mich

No Fuel Fumes with this POPPER

Champion No. 5 has popper outside (see cut). Fuel fumes can't spoil corn. Only one of the several big features of this knock-out of a popper.

Write today for circular describing No. 5 and other items in our line.

IOWA LIGHT & MFG. CO.
Dept. B, 111 Locust St., DES MOINES, IA.

MEXICAN POTTERY and Native Texas CURIOSITIES

Hand-made Mexican Pottery, made by the Aztec Indians; Armadillo Baskets, lined with Silk and Waterproof, for Flowers; Table Lamp with Armadillo Shell for Shade, made with Horns; Texas Horned Toads, stuffed; Rattle Snake Belts and Novelties, Mexican-made Toy monkeys, Lizards and hand-made Mexican Hair Belts, Hat Bands, Quirts, beautifully designed, beaded on Leather Belts. Write for Descriptive Booklet and Dealer's Proposition. R. O. POWELL COMPANY, 407½ West Commerce St., San Antonio, Texas.

Our New 1928 Catalogue Illustrating

40 styles of Dolls and Cats for Racks, priced low as $8.50 Dozen; Ball Hoods, Concession Tops, Six-Cat Racks, Milk Bottles, many other Games, ready to mail, free.

TAYLOR'S GAME SHOP
Columbia City, Ind.

WANTED FREAKS AND NOVELTY ACTS

AT ALL TIMES.

HUBERT'S MUSEUM
228 W. 42d Street, NEW YORK CITY.

BUDDHA PAPERS

Outfits and Costumes. Horoscopes—unusual. Send 4c for full info.

S. BOWER, Bower Bldg.,
430-2 W. 18th St., New York
(See our ad in M. P. Section.)

FOR SALE Smith & Smith Chairoplane, excellent condition, $1,000. Two-Abreast 40-ft. Spillman Merry-Go-Round, without engine and organ, good condition, $1,000; 32-ft. Spillman Merry-Go-Round, used 6 months, $3,500; Eli Wheel No. 5, used 6 months, like new, $3,000; 4 14x21 Show Tents, all o. k., $35 each; 30x60, $75; 25x40, $60; 30x30, $50; 20x40, $60; 20-ft. Khaki Concession Top, $35; 12-ft. Concession Top, $25; 10x10 Top, $20. All have sidewall and bargains. 25 K. W. Transformer, mounted on Dodge Truck, $400. Banners, Wheels and Show Property of all kinds. Address R. DESCH, 131 E. 16th St., Paterson, N. J. Phone, Sherwood 2149.

PALMIST WANTED—All-year position, percentage. Must be first class. No racketeers. Best location on Boardwalk. Send small photo and date of birth. PROF. A. F. SEWARD, 1507 Boardwalk, Atlantic City, N. J.

Midway Confab

(Communications to 25 Opera Place, Cincinnati, O.)

MERRY CHRISTMAS TO ALL.

WHAT WILL the carnival owners, their general agents and managers do in Chicago aside from attending the Showmen's League Banquet and Ball that will be beneficial for the 1929 carnival season?

CARNIVAL OWNERS should have all steel railroad equipment by 1931, when all wooden cars must be discarded. Those not so fortified will pass out of the picture.

SOME CARNIVAL PROPRIETORS had better secure a Babson report on themselves before they sink.

BARNEY S. GERETY can come nearer figuring out what it costs to operate a carnival than any man in the business. What he states with his voice he can prove with a lead pencil.

FOR THE GOOD of the business and all concerned let us hope that this year's convention at Chicago turns out to be more than a talkfest. It is time for tangible action on several very important phases of the business for its future welfare.

CONSISTENT with their business methods and operations, some carnivals could be fittingly titled "The Great Big Fake Shows."

SEVERAL BIG EXHIBITION and fair contracts will be "cinched" before the Chicago meeting. Plenty of big surprises in store.

IF SOME CARNIVALS would pull some of the stuff stock burlesque gets away with, oh, what a finish they would have. Show business is certainly not filth.

JIMMY SHEAFER, monkey speedway owner, will winter in Bridgeport, Conn.

MR. AND MRS. PAUL LANE are spending the winter at Norfolk, Va.

LARRY J. LAWSON, recently with the Nat Reiss Shows, is in New York.

DOC CARPENTIER and wife are wintering at Detroit.

KAUS' UNITED SHOWS have finished their season and are wintering at Petersburg, Va.

LUCILLE MONTAGUE, side-show illusion worker, formerly with the Hame Shows, is at Bynum, Tex.

SAN ANTONIO COUNCIL Knights of Columbus staged an elaborate carnival at its hall November 26-29.

W. R. POWERS has one of his shooting galleries in a store at Greenville, S. C., and reports business is good.

LEO A. THOMPSON'S SHOW is playing school halls in Oklahoma to fair business, making week stands.

AFTER A TOUR of Indiana and Kentucky, Dr. R. Gayfield and assistant, Dr. Brown, are about to invade Illinois.

N. L. (WHITY) DIXON has finished his season as special agent of the C. A. Vernon Shows and will be at Phoenix, Ariz., until the first of the year.

J. L. (TEX) CHAMBERS and wife are making their home at 207 Brewster street, Corpus Christi, Tex. Harry Long and M. Gelolett have a cottage near by.

AL MINTING, well known a decade ago for his spiral tower act and last season with the Rubin & Cherry Shows, is spending some time in Chicago.

ROBERT H. GOEKE, formerly with Johnny J. Jones, was with Harry Lottridge on the Royal Canadian shows last season in an executive capacity.

HARRY RUBIN, concessionaire with West's World's Wonder Shows, left Norfolk, Va., last week to spend the winter in Florida.

CAPTAIN SMITHY was a recent visitor to Frank West at winter quarters of West's World's Wonder Shows at Norfolk, Va.

THE FAIRLY SHOWS are in winter quarters at Ft. Smith, Ark., the home of J. E. Garner, editor of *The Southwest American*, well known to showmen.

BOB HOLLOCK, special agent with Miller Bros.' Shows, closed his season at New Orleans, and advises that he is re-engaged in that capacity for next season.

C. E. FULLER, who had the monkeydrome and fun house with the Harry Copping Shows last season, is wintering in Atlanta, Ga.

AL KETCHEL, who was with the DeKreko Shows this year, or any one knowing his whereabouts, please advise Mrs. Al Ketchel, 101 Rugley street, Providence, R. I.

HARRY VERO writes: "We are working thru Michigan playing theaters and the show is going over. Fred Merrill, strong

THE JOHN FRANCIS SHOWS at their last stand of the 1928 season, Houston, Tex., located in front of the Democratic convention hall, which was the "banner spot" of the season.

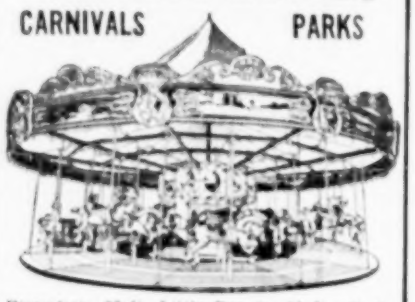
GOOD POWER PAYS

The ELI POWER UNIT will help you make 1929 a banner year. Let us tell you more about this reliable little motor.

ELI BRIDGE COMPANY
Builders of Dependable Products.
N. West Street. JACKSONVILLE, ILL.

CARROUSELS

CARNIVALS PARKS



Diameters 32-ft. Little Beauty, 36 ft., 40 ft., 45 ft. and 50 ft.
Unbreakable Aluminum Horse Legs. Standard Equipment.

ALLAN HERSCHELL CO., Inc.
NORTH TONAWANDA, N. Y.
(Meet us Booth 79, N. A. A. P. Convention, Stevens Hotel, Chicago, December 4, 5, 6, 7.)

CHAIROPLANE

THE GREATEST OF ALL BABY RIDES

An attractive and pleasing Ride for the Kiddies. Weight about 1,000 to 1,100 pounds, according to size—12 or 24 Seats, optional. Write for description and prices.
SMITH & SMITH, Springville, Erie Co., N. Y.

THE DERBY

A Big New Ride in a Small Space.
Six horses abreast. Safe, strong, exciting, beautiful. A money maker. No one turns it down. ARNEY AMUSEMENT DEVICES, Green Bay, Wis.

For Carnival or Circus

AT LIBERTY—Experienced Baritone Player. Violin or Trumpet on side. For Circus or Carnival. Join at once. Address HAL DAVENPORT, General Delivery or Western Union, Memphis, Tenn.

TRIPLE YOUR MONEY

Ever do it in an hour with Pop-Corn? Send 10c for information, etc. J. GAUB, 7 Fifth, Aspinwall, Pa.

O. J. BACH SHOWS, INC.

WILL BOOK all kinds of Concessions for season 1929. Cook House, Ball Games, Huckley-Buck, Pitch-Till-U-Win sold. Positively no Wheels or grift. O. J. BACH, Ormond, Fla.

MERRY CHRISTMAS
and
HAPPY NEW YEAR
O. J. Bach Shows, Inc.

MIDGET HORSE
Alive and sound, 28-inch, 80-lb. Beauty, $100. FRANK WITTE, SR., Breeder, P. O. Box 186, Cincinnati, O.

START A WAFFLE SHOP. **$1.00**
You can really start a Waffle Shop with our Victory Waffle Set, consisting of two 3-in. Molds, one plain, one scalloped, a handle for each. All enclosed in a strong box, with full instructions, formulas, etc.
Only $1.00, postpaid anywhere U. S. A.
A. T. DIETZ, 27 Savoy Building, Toledo, Ohio.

WANTED, EXPERIENCED TALKER

Must be neat, sober and reliable. Address MANAGER CHIMPANZEE SHOW, care Billboard, Cincinnati, O., until December 23; after that, care Johnny J. Jones Show, De Land, Fla.

ALBERT CINA

Director of Cina and His Band

[illegible] successful season. During the season Mr. Cina and His Band presented several concerts over the air from WEBE, CAMBRIDGE, OHIO, and take this means of expressing their appreciation for all complimentary messages received. Mr. Cina, who has gained sole consent for some noted band leaders in the United States and Europe, can no doubt give to the public a very pleasing and satisfactory concert with his band. He is well liked by all radio fans. In 1922 Mr. Cina and his band played all winter in Passagrille, Florida, at the Million-Dollar Casino. In 1923-24 was instructor in Indianapolis, Ind. Winter 1926-27-28 was assistant director for Orth and His Scarlet Guards, of Clearwater, Florida. Summer of 1927 Mr. Cina was one of the members of the famous Creatore Band as cornetist. At present he is engaged as instructor of McMinnville Silver Band, McMinnville, Tennessee. All communications to ALBERT I. CINA, McMINNVILLE, TENN.

P. S.: Merry Christmas and Happy New Year to all my friends.

NICKEL IN THE SLOT ELECTRIC AUTOMATIC PHONOGRAPH

Holds and plays five disc records automatically. Price only $125. Electrically amplified, $225. Send for photo of our new Model O. Electrically amplified $295. Don't have to have our machines a life time before they pay for themselves at our prices.

Atlas Sales Co.
Kaukauna, Wis.

KAUS' UNITED SHOWS

TEN-CAR WAGON SHOW

Now Booking for Season 1929.

RIDES, SHOWS and all legitimate CONCESSIONS. No Grift.

FOR SALE

One 20 K. W. Light Plant, A-1 condition.

Winter Quarters, Fair Grounds, Petersburg, Va.

"A LIBERAL EDUCATION"

FOR NEWCOMERS" AT CHICAGO.

See New Machines, New Ideas, Demonstrations at Chicago. Listen, learn "What An Operator Should Know" at Chicago Convention and Show. ALL Operators and Manufacturers, Jobbers and the Trade WELCOME AT GREAT NORTHERN HOTEL, CHICAGO, ILL., JANUARY 28, 29, 30, 1929. CONVENTION AND EXHIBITION. Come and get the "low down" on the coin game at CHICAGO, at THE COIN MACHINE CENTER, CHICAGO, January 28, 29, 30, 1929.

BINGO CORN GAME

ONE OR MORE WINNERS

No. 1—25 Player, Black on White $5.75
No. 2—25 Player, Black on White 6.50
HEAVY STOCK, STIFF AS STEEL, 1a-IN
No. 1—25 Player, Black on Red ..... $ 7.50
No. 2—25 Player, Black on Red 10.75
We pay postage. Sample Cards free. C. O. D. orders, $2.00 deposit. Instant delivery.
SIMMONS CO., Reaper Block Bldg., Chicago, Ill.

TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.

man; Rean Carmene, electric chair and sword box, are with the outfit."

TREUSIE G. McDONALD wired to *The Billboard*: "Please advise R. L. Davis that everything is adjusted and Warren is o. k. R. L. Wade Shows play Kenner, La., week of December 3."

JESS MORRIS advises having closed his season with Dodson's World's Fair Shows at Wharton, Tex., and that he will spend the holidays with homefolks at Gainesville, Tex.

LOTTIE GAMBLE is at her home in Memphis, Tenn., after a successful season with her concessions. After the holidays she expects to visit friends in Florida.

INDIAN JOE REYES advises that he had a nice season with the Byers Bros' Shows. Frenchy Robichand was his ticket seller. They will spend the winter in Marksville, La.

MR. AND MRS. C. E. HOLLOWAY and Mr. and Mrs. Sye Knight have closed with the Strayer Shows at Natchez, Miss., and are making their winter home at Dermott, Ark.

AL. MAKINSON, business manager of the King Productions, was a visitor at *The Billboard* office last week while in Cincinnati on business connected with a feature picture.

MIDGET MAC DUNCAN has arrived at Columbus, O., after closing his second season with Williams Midget Company. He intends to fill a few vaudeville engagements in and near Columbus.

DOC McCOY writes that the Western Amusement Company played the Anderson (S. C.) Colored Fair to nice business. The outfit also played the St. George Fair. Business at Augusta, Ga., is fair according to the weather.

R. T. IRWIN, last season lot superintendent and talker on the minstrels of the Nat Reiss Shows, is connected with the concession department in three theaters at Louisville, Ky., with headquarters at the Orpheum.

JOHN GECOMA writes from Clarksburg, W. Va.: "Henry Murphy has booked his corn game. Joe Bertovich will have the 10-in-1, and Kid Checkers will have charge of painting in winter quarters of my show."

JOE SMITH writes: "The Great Western Shows opened at Joiner, Ark., November 12, with merry-go-round, Effie Moore's minstrels with 15 people, 5-in-1, athletic arena; Cecil, the turtle boy, and 12 concessions. It was a red spot."

EDWARD L. JORDAN, Decatur County Farm, Bainbridge, Ga., formerly with Rock City Shows, Fritz & Oliver Shows, Rubin & Cherry Shows, would like to hear from Kid Bruce, J. P. (Whitey) Smith and Eddie Wright.

THE MANY FRIENDS of Louis Rosenthal, carnival supply dealer at Detroit, were sorry to learn of the death of his wife, who has been sick for a long time. Mrs. Rosenthal was very popular with showfolk and did much charitable work.

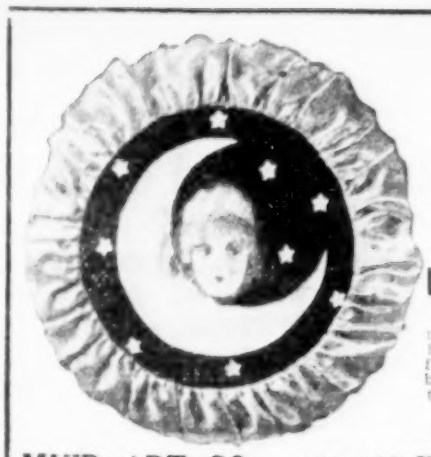
JACK L. BLEDSOE, publicity man for the last three years for the C. R. Leggette Shows, finished his work November 8, at Lafayette, La. After a few weeks' visit at Texarkana, Ark., he will return to his home in Waco, Tex., for the winter.

SIMON GITTLER, "Pop-Corn Fritz", last season with the Krause Greater Shows, has returned to Cleveland, O., his home town, where he is improving his knowledge in connection with pop-corn machines at an establishment which manufactures them.

DOC CLARK writes: "The Laughlin Shows closed their season of 30 weeks at Searcy, Ark., after playing 11 fairs and a number of celebrations. All equipment was stored at 615 Main street, North Little Rock, Ark., where work is to be started after the holidays."

HARRY W. DRUS, known as "Mississippi Buttons", who opened with Prell's Berkley Shows at Jersey City and finished the season with Max Gruberg's Shows, writes that he is at the White Star Market, Columbus, Miss., for the winter.

PAUL BULEY, concessionaire, writes from Cleveland, Miss., that he has decided to store his outfit at Memphis, Tenn., and that he is on his way to Florida on a fishing trip. He expects to



MUIR'S PILLOWS

Round, Square, Oblong

OUR LATEST HIT

UNBREAKABLE "DOLLHEAD" PILLOW

This nifty Pillow of Rayon and Wood Pulp cannot soil or mar. Has raised head and beautiful hair. We are receiving continual repeat orders from Bazaar Promoters, Theater Managers, Salesboard Operators, Premium Users and the Novelty trade.

ANOTHER HIT—OUR NEW BABY PILLOW.

Wire in for a Trial Order.

MUIR ART CO., 116-122 W. Illinois St., CHICAGO, ILL.

CAROUSELLES

COMPLETE LINE FOR PARKS OR CARNIVALS.

HEY-DEY, CATERPILLAR, FUN ON THE FARM

Information cheerfully furnished on request.

SPILLMAN ENGINEERING CORPORATION

North Tonawanda, - - - - New York

GET OUR WINTER PRICES ON USED FLOSS MACHINES

Automatic Fishponds, Ball Coasters, etc. If it is a Floss Machine you want, we have it. We also have Merchandise Wheels, Cigarette Guns, Milk Bottles, etc. We allow discount on some new games during winter.

AUTOMATIC FISHPOND CO.

662 LANGDON, - - TOLEDO, OHIO

GREETINGS OF THE SEASON

OHIO NOVELTY CO.

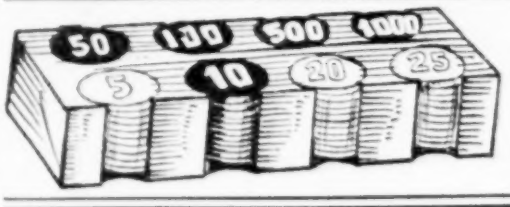
320 W. 4th St., - - - Cincinnati, Ohio.

1906—HIGH STRIKERS—1929—ORDER EARLY

For the latest 1928 MODEL ELECTRIC LIGHTED HI-STRIKER, NEARLY ALL STEEL, in all sizes, from 20 to 40 feet high. Outfits weigh from 225 to 750 lbs. We furnish 2, 3 and 4 Mauls, also the very largest in CHIME GONGS. Prices are lower, $45 up to $150 for the finest DOUBLE MACHINES ever made. Get full particulars of ALL our NEW GAMES, KIDDIE RIDES, KIDDIE SWINGS and CAROUSELS for 1929. Now is the time. Send today and GET ready EARLY. More than 20 years here. Mfrs. of Games.

LaPEER HI-STRIKER WORKS, Factory, 77 Turrill Ave., LaPeer, Mich.

1929 WILL BE THE BIG MONEY YEAR



PROTECTED POKER CHIPS

MAGICAL NOVELTIES, CARDS, CLUBROOM FURNITURE

Send 10c postage for our Catalog of Racks, Sticks and Sundries in this line.

Address Dept. B

Arthur Popper, 113-119 4th Ave., N. Y.

DUMAS and REID

PRESENT

HAPPYLAND SHOWS

WE EXTEND CHRISTMAS GREETINGS AND BEST WISHES FOR A PROSPEROUS NEW YEAR TO ALL FRIENDS.

Now booking Shows and Concessions for Season 1929.

Address, HAPPYLAND SHOWS, 2124 Gratiot Ave., DETROIT, MICH.

Xmas and New Year Greetings to Everyone

1929—BARLOW'S BIG CITY SHOWS—1929

16th Annual Tour

300 People, 7 Rides, 15 Shows, Band, Calliope, 10 Circus Cars, Our Own Train, New Novelties, New Features.

WANTED FOR SEASON 1929, OPENING AT GRANITE CITY, ILL., IN APRIL:

CONCESSIONS—Will sell exclusive on Cook House and Juice, Palmistry, Corn Game, Ice Cream, Long Range Shooting Gallery, Nail Joint, Frozen Custard, Knife Rack and Scales. ALL WHEELS OPEN. No tip-ups or roll-downs. WANT Pitch, Train Help, first-class Foremen for Caterpillar, Merry-Go-Round, Ferris Wheel, Whip, Chairoplane and Butterfly. Have outfits for Athletic, Minstrel, Ten-in-One, Snake, Crazy House, Laughland, Midget Horse, Fat Girl, Octopus, Superba and Dancing Academy, and want operators. Have Candy Floss Machine for sale. Address HAROLD BARLOW, Manager, P. O. Box 16, Granite City, Ill.

LAST CALL--Heart of America Showman's Club

Ninth Annual Banquet and Ball — NEW YEAR'S EVE. DEC. 31

THIRD ANNUAL EXHIBITORS' CONVENTION — DEC. 26 TO 31

EXHIBIT SPACE IS FREE—MANUFACTURERS, DEALERS, BUILDERS, JOBBERS OF MERCHANDISE Used by SHOWMEN OF THE OUTDOOR SHOW WORLD who will be in attendance from far and near ARE INVITED TO SEND IN RESERVATION FOR EXHIBIT SPACE AS EARLY AS POSSIBLE.

CHRISTMAS TREE PARTY AND BALL CHRISTMAS NIGHT. ONE FULL WEEK OF FESTIVITIES.

Address JAMES RICE, Secretary, Coates House, Kansas City, Mo.

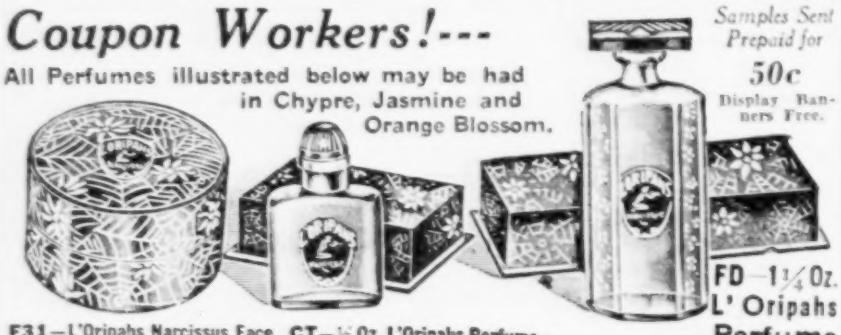
FREE—100 Perfume Novelties given with each 100 order: (Perfume or Powder)

Coupon Workers!---

All Perfumes illustrated below may be had in Chypre, Jasmine and Orange Blossom.

Samples Sent Prepaid for **50c**

Display Banners Free.



FD—1¼ Oz. L'Oripahs Perfume

F31—L'Oripahs Narcissus Face Powder, in beautiful round blue and gold boxes. Per 100..... $9.00

Illustrated Coupons, per M. 55c.

CT—½ Oz. L'Oripahs Perfume—Flashy shaped bottle, black stopper. Gold embossed label, in blue and gold flange boxes. 100.... $8.50

black stopper, black and gold label, in fancy blue and yellow flange bottom box. Per 100.... $10.00

25% deposit required on all orders. Free spraying with each 100.

FREE—100 Perfume Novelties given with each 100.

National Soap & Perfume Co., Dept. 18, 512 W. Huron St., Chicago

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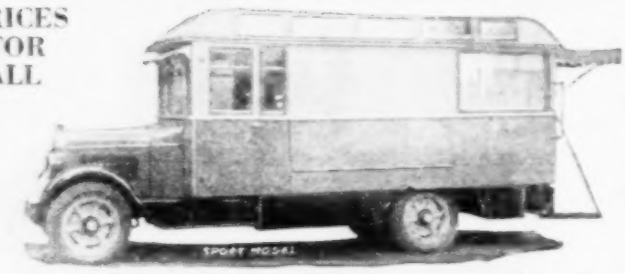
Wiedman Camp Bodies

N. TONAWANDA, N. Y.

PRICES FOR ALL



A MODEL FOR ANY CHASSIS

We Have 5 Models
SPORT MODEL
ROYAL FLUSH
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EMPIRE MODEL
CAMP KITCHEN

Comfort With Revenue
Four-Passenger; Full-Size Beds
Four-Passenger; All Style
Four-Passenger; More Observation
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Two-Passenger; Bed; 30 People Serving

Patented Designs and Construction

YOUR GOODS ADVERTISED HERE

Peerless Miniature Push Cards

SMALLEST PUSH CARDS MADE

SIZE	100 Lots Blank.	100 Lots with Seal and Name.
15-Hole Push Card....	$2.46	$3.46
25-Hole Push Card....	3.33	4.33
30-Hole Push Card....	3.69	4.69
40-Hole Push Card....	4.35	5.35
50-Hole Push Card....	5.08	6.08
60-Hole Push Card....	5.45	6.45
70-Hole Push Card....	5.79	6.79
75-Hole Push Card....	6.56	7.56
80-Hole Push Card....	6.56	7.56
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SEND FOR OUR NEW MINIATURE PUSH CARD CATALOG. IT'S FREE!

We manufacture Push, Sales, Poker and Baseball Seal Cards to your order. Write for Price List. Prompt Delivery.

PEERLESS SALES CO.
1160 EAST 55th STREET, - - - CHICAGO, ILL.

COOK HOUSE MEN

IMMEDIATE SHIPMENT

We are headquarters for Gasoline Stoves, Urn Burners (see cut), Jumbo Burners, Griddles, Tanks, Pumps, Hollow Wire, Gasoline Lanterns, Mantles, Torches, Waffle Irons, Coffee Urns, Juice Jars, Juice Powders, Circus Lemonade Glasses. Also Special Equipment to order. Terms: One-fourth cash, Balance C. O. D. Write for complete catalog.

3-Gallon Tank	$6.50
Small Pump	1.25
Hollow Wire, per Ft.	.05
Connection Brazed on	.10
Tees for Hollow Wire	.20

Urn Burners (Like Cut). Pressure Only.
4-Inch ... $4.25
5-Inch ... 5.50

One-fourth deposit required.

WAXHAM LIGHT & HEAT CO.
Dept. 15, 550 W. 42d Street, NEW YORK CITY.

FAIR SECRETARIES ATTENTION

Motion picture houses do not run the same picture week after week. Why should you play the same Carnival year after year? Try something different as an innovation.

DODSON'S WORLD'S FAIR SHOW

IS THE ONLY CARNIVAL GIVING A MILE LONG STREET PARADE.

C. G. DODSON, Owner.

2017 North Flores Street, San Antonio, Texas

WILL HAVE REPRESENTATIVES AT CHICAGO MEETING.

---

be in Detroit, Mich., early in April, where he will start his season.

JOHN STARKEY and wife, after playing over the Littlejohn Circuit of fairs for eight weeks thru Georgia and Alabama, have closed the side show with W. G. Wade Shows at Dothan, Ala., and are driving to Detroit, Mich., where they will winter.

MRS. VIRGINIA LAUGHLIN, owner and manager of the Laughlin Shows, is visiting her sister, Mrs. Ellis McMullin, in Philadelphia, this being her first trip east in even years. Mrs. Laughlin will attend the Showmen's League ball in Chicago.

PERSONS KNOWING the whereabouts of Edwin (Blackie) Krieger, last seen on the Byers Bros.' Shows in Texas, accompanied by Curly Wilson, of the same shows, should communicate with Pauline Krieger, thru the Kansas City office of *The Billboard*, account of sickness.

"SPOOKS" BIRCKETT, a member of Sisco's band, advises having closed a satisfactory season with the B. & B. Amusement Company at Mullins, S. C., and with his wife having motored to Bone Gap, Ill., to spend the holidays with his mother.

MRS. MARJORIE McDEVITT is in the Methodist Hospital at Indianapolis, Ind., in a critical condition. Mrs. McDevitt was formerly Mrs. Bob Sherwood and the mother of Roberta and Anne Sherwood, closing the season with the Rubin & Cherry Shows.

MIGHTY ATOM, strong man, was an added attraction at the Syracuse Theater, Syracuse, N. Y., last week, and attracted large crowds with his free outdoor stunt, when, in front of the theater he pulled three automobiles by the strength of his hair. He is under the management of Al Pitroff.

H. L. BUSH and Tiny Dolly Dixon, last season with the C. A. Wortham Shows, are located at McComb, Miss., for the winter. Dolly is playing picture houses. They recently visited Mr. and Mrs. Jack

---

THE BABY ELI WHEEL

Is a safe, sane, popular Kiddie Ride. Built to satisfy the children, yet it pays a real profit to the ride man. Now being used both on portable companies and in parks throughout the country.

Send us an inquiry today. BIG ELI Wheels for the 1929 season are now being built at the BIG ELI Factory.

ELI BRIDGE COMPANY
Builders of Dependable Products.
800 Case Avenue, JACKSONVILLE, ILL.

DEAD

Are the Salesboard Operators who are not cashing in with our new Salesboard deal.

Never in the history of Salesboards has this remarkable new idea ever been used.

Quick! Get next to this money maker. Write immediately for details. Lipault Company, 126 So. 11th St., Philadelphia, Pa.

SELF-SEASONING CORN POPPER.

$1.00

SURE POP Corn Popper operates over any gas, gasoline or oil stove, charcoal pan, etc. Liberal in size, strong. All formulas and directions. Postpaid anywhere in U. S. A., $1.00.

A. T. DIETZ, 27 Sayso Building, Toledo, Ohio.

Greetings from W. S. Donaldson Print

825-829 Cass Ave., ST. LOUIS, MO.

TO ALL SHOWMEN, OUR FRIENDS AND CUSTOMERS

May Your Visit to the Showmen's League Banquet and Ball Be a Most Enjoyable One.

Thanks for the many expressions of sympathy in the recent untimely death of Walter S. Donaldson. The business will be continued. We want the same friendly relationships to continue as before. Our continued promise—Quality, Price and Real Service.

Investigate This--The Newest in Riding Devices

THE "HONEYMOON SPECIAL" TRAIN DE LUXE.
A beautiful Train of closed compartment coaches. "The Fun House Ride." Kick? Yes, PLENTY.
Flat Train, Price $3,000.00. Terms.
Coaster Type, Price $8,000.00. Terms.

THE "BARREL OF FUN."
A Big Profit-Getting Fun House for Shows of Every Size.
Price, $1,600.00. Terms.

May this space serve to remind you of my whole-hearted interest in the welfare and success of you and yours, and in closing allow me to extend to you MY SINCEREST BEST WISHES for a DELIGHTFUL CHRISTMAS and a PLEASANT AND FRUITFUL 1929.

"SUCCEED WITH SOLDNER"

AMUSEMENT DEVICE CONSTRUCTION COMPANY, Salina, Kansas
W. E. (Ed) Soldner

THE "MONKEY AUTODROME."
Our Beautiful "All Ball-Bearing" Speedy 1929 Monkeymobiles make the Monkey Autodrome AGAIN A LEADER FOR 1929.

PLAYGROUND EQUIPMENT.
Install Complete Playground Sets wherever children love to play. "BUILD HEALTH, INSURE HAPPINESS AND SUCCESS."

Good Candy—Nothing Else Good Candy—Nothing Else Good Candy—Nothing Else

A MERRY CHRISTMAS
and
A HAPPY NEW YEAR
To You All

With my heartfelt thanks to you for the most successful season I have ever experienced. This was made possible by your very welcome patronage.
The fact that every member of our organization has been carefully coached regarding your problems and requirements has also been an outstanding factor in our success of 1928.
I am proud to announce that I have been reappointed to take charge of the Concession Business of the Chocolate Products Co. during the year of 1929.

C. Gilmore Tait

CHOCOLATE PRODUCTS COMPANY, Inc.
Pratt and Concord Streets, Baltimore, Md.

Good Candy—Nothing Else Good Candy—Nothing Else Good Candy—Nothing Else

Kenyon, of cookhouse fame, on their way from Chicago.

OWEN A. BRADY, former carnival general agent, is in the Cayuga County Home, Sennett, N. Y., R. F. D. 1. He needs a wheel chair, which costs $125. He writes: "I have received $10 from the C. A. Wortham Shows, with a kind letter from Messrs. Beckmann and Gerety, that I appreciate."

R. C. ALLEN, of the Dodson Shows, shot a deer near Wharton, Tex., and had a venison banquet served. His guests were: Ed Parker, Rube Livingston, Doc Waddell, Danny Steward and Frank J. Powers, both with *Bringing Up Father*; George J. Spaulding, of L. J. Heth Shows, and Louis (Murphy) Fridel, of the Morris & Castle Shows.

THE JAGGERS ATTRACTIONS have secured winter quarters at Charleston, W. Va. After the holidays work will be started under the direction of H. E. Arnold on repainting the outfit, consisting of merry-go-round, wax show and side show. Mr. and Mrs. D. H. Jaggers are playing theaters with their vaudeville show.

R. C. BEASLEY writes: "The Scott Greater Shows, after touring 34 weeks, altho suffering many hardships in the spring in the way of storm damage, closed a prosperous season at Prosser, Wash. The outfit is being repainted at winter quarters, Prosser. Mr. and Mrs. Scott and Mr. and Mrs. Rozell have returned from a recent trip."

TEX CONROY, manager of Hector's monkey circus, with the D. D. Murphy Shows, now in vaudeville, arrived in New York last week to fill a special Christmas engagement with Toyland, in Bloomingdale's department store, where he is pleasing youngsters. Conroy informed *The Billboard* that his engagement with the Murphy Shows was a financial success.

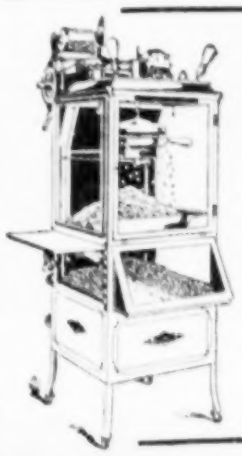
ON THE TRAIN CREW of Dodson's World's Fair Shows is a negro, who has been known as "Waco"—no other name. He joined from there when Dodson first started a carnival. It now reveals that secretly he has been practicing a cannon-ball juggling act and pulling against horses and autos. Next season he proposes a strong-man act. He will be billed "The Black Samson."

10 Riding Devices Season of 1929 15 Tented Attractions

The JOHN FRANCIS SHOWS, Inc.
BOX 1084, HOUSTON, TEXAS

Wish to extend the Season's Greetings to all their friends in the Show World, and to the thousands of individuals they have met and had business dealings with in the past.

John Francis, General Manager; J. Crawford Francis, Assistant Manager; Mrs. John Francis, Treasurer; Dick O'Brien, Secretary.
V. J. YEAROUT, General Agent and Traffic Manager.
Frank H. Owens — Billy Streeter, Special Representatives.



CRETORS
Corn Poppers
The World's Best
40 Different Models
Write for Free Illustrated Catalog
C. CRETORS & CO.
610 W. 22nd St. - - Chicago, Ill.

THE BILLBOARD has received an attractive 1929 calendar from F. L. Flack, director-general of the Northwestern Shows, with headquarters at Detroit. "Every year, in every way, the Northwestern Shows are getting bigger and bigger and have established an enviable reputation in Michigan, with beautiful riding devices, clean shows, capable management and strong financial resources."

O. J. BACH advises that his carnival of 3 rides, 5 shows, 15 concessions and a calliope, used for advertising, closed at Herkimer, N. Y., September 29, after a successful season of 23 weeks, which included 7 fairs, 2 celebrations and 14 still dates. The outfit experienced six weeks of rain, had two weeks which might be classed as bloomers, also had two blowdowns. Manager Bach is spending the winter at his home at Ormond, Fla.

BENCH BENTUM, writing from New York, has the following to say in connection with Capt. Earl C. McDonald's recent statement about his trip to Canada with the Bentum diving act: "It was an unfortunate and unforeseen occurrence when we were left in St. John on account of the carnival manager leaving us stranded, but I did all I could to send for transportation money for my troupe, and meanwhile I gave them all some money daily for their keep. McDonald decided, for reasons of his own, to leave St. John before I could get additional funds. Every one who stuck received transportation and salary. McDonald and his wife worked for me six weeks in all and received full salary every week until the last week in St. John, when I was unable to collect my own salary. I advanced McDonald money, and according to my books I still owe him $16.50, which I will forward when I know his address."

Pipes for Pitchmen

Conducted by GASOLINE BILL BAKER
(Communications to 25 Opera Place, Cincinnati, O.)

HARRY TURNER, of show and pen fame, is working pecans in a storeroom on one of the main streets of Huntington, W. Va.

CHARLES LAWSON, spark plugs and intensifiers, closed a successful fair and park season and reports that he is headed for Havana.

W. G. BARNARD, peeler worker of renown, closed a good Southern fair business and opens in the North again in the Cleveland Food Show.

WHERE ARE THE PITCH SHOWS in New York this winter? Plenty of pitchmen in the big town at present, but the shows are as scarce as hen's teeth.

"COME OVER AND SPEND Christmas with me," Kennedy invites McFarland. "I'll be glad to pass the day wi' ye," Mac accepts, cautiously.

HARRY FOSTER, veteran entertainer of the med. shows and former vaude. comedian and eccentric dancer, is doing a Kriss Kringle at the Shelmeyer department store, Philadelphia.

DUSTY RHODES says it on a postcard dated at St. Augustine, Fla., November 20: "The world's best sheet writer has just arrived at the country's oldest city, and is headed for the East Coast."

JACK DORSEY and Floyd Williams have been working the jumpers in Newark, N. J. Joe Krause also has a corner fixed and is working running mice. Steve Young is among those present.

"SPEAKING OF YAPS and yahoos," D. F. McFarland shoots from Pittsburgh after reading Tom Kennedy's pipe, "there's always just one more in this world than the feller thinks there is." Hoot, mon!

HI HIGHTOWER is anxious to get in touch with Morris Sobel. Hi has been sojourning in Atlanta, Ga., for some time. He still has a pen. Morris was last heard from on the Pacific Coast. He wasn't sold out either.

CONGRATULATE the Clarence Hackendorns, fellows Clarence, Jr., a new bud on Clarence's branch of the family tree, sprouted November 12 at 1611 Brunner avenue, Houston, Tex. All doing well.

CARL W. KING, of razor paste fame, wigwags from Indianapolis that he has placed both of his sons in a boarding school for the winter months, and that he and the missus are going to continue working south.

BERT SPURGEON, novelty worker, writeographs that he is wintering along with many other concessionaires at Kokomo, Ind. Bert adds that he is preparing to take out a small carnival in the spring.

DOC HOOD, OF INDIANAPOLIS, hopped over to Cincinnati to assist Doc Jim Phillips and the missus in destroying a turkey Thanksgiving Day. The Phillipses are going strong with a med. joint on West Sixth, Cincinnati.

W. GEORGE STEWART, of knife-sharpener fame, is working a new wrinkle with great success. George makes a pitch on the sharpeners which he gives away with a subscription to a farm paper. Pitching and sheet writing a la carte, eh?

PATTY FAY, ASTROLOGER, is working books for Professor McCullough. Harry Allsing reports from Newark, N. J. Lionel Hirsch is working books with Dr. Griffith, and Frank Urban is alternating health books and horn nuts in that territory.

"I'M ROAMIN' IN THE GLOAMIN' around Rome, Ga.," the Widow Rollins, pitching lodge emblems, infoes from that

Greetings!

Jolly Joey Says:
This is the season, when completely encompassed with the bright, cheery Spirit of Christmas, we give the world our gladdest smile.

Here's a sincere wish for
A Merry Christmas
and a Happy New Year
to YOU
from all of us at

The Oak Rubber Company
Ravenna, Ohio

MONEY-MAKING PLANS

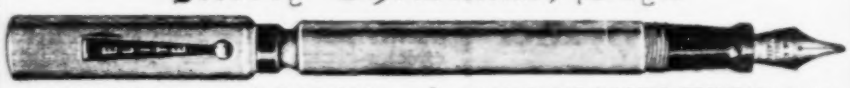
There are a hundred and one ways of making more money in your particular field of endeavor. It's human nature to look into distant fields for more money when the very ground we stand upon contains our fortunes.

Our lines of beautiful Scenery and Religious Pictures, Friendship, Mother and Home Mottoes have promoted many a scheme and premium proposition. Tell us your business and we'll tell you how to increase it. Catalog FREE.

Agent's Sample Case Outfit Furnished.

PICTORIAL ART PUBLISHERS
31 South Clinton, Dept. B (Canal Station), Chicago

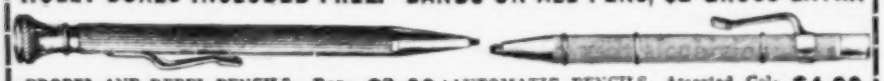
"Merry Christmas, Boys"



CHAMPION LEVER FOUNTAIN PENS.
Regulation Size, Assorted Colors. Gross $17.50
Jumbo Size, Assorted Colors Gross 24.00

ELITE TWIST FILLING FOUNTAIN PENS.
Regulation Size, Assorted Colors. Gross $16.50
Jumbo Size, Assorted Colors. Gross 27.00

HOLLY BOXES INCLUDED FREE. BANDS ON ALL PENS, $2 GROSS EXTRA



PROPEL AND REPEL PENCILS. Regulation Size. Asst. Colors. Gross.. $9.00
Jumbo Size, Assorted Colors. Gross 14.00

AUTOMATIC PENCILS, Assorted Colors. Gross $4.00

Charleston Dancers

$10.00 Gross
$1.00 for Sample Dozen

FUNNY FACE HAROLD
The latest Novelty. Eyes move, face lifts and bell rings at one time. Guaranteed mechanically perfect.
Sample Dz., $2.00
$18.00 Gross

THE ORIGINAL FRENCH BARKING DOG
$9.50 Gross
Guaranteed Quality
Sample Dozen $1.00

SNAKES, $9.00 Gross
Looks Real
Acts Real

Sample Dozen, $1.00

RUNNING MICE
Guaranteed Best Quality.
$3.50 Gross

HURST TOPS
Per Gr. $16.00
$5.00 deposit required

Write for Canadian Prices on These Items to BERK BROS., LTD., 77 Wellington St., W., Toronto, Can.
25% Deposit, Balance C. O. D. "NOVELTY SPECIALISTS."

BERK BROS., IMPORT CORP. 543 Broadway, N. Y. C.

ONE MINUTE MEN!!

EXTRAORDINARY OFFER TO NEW AND OLD CUSTOMERS!
Our Regular Imported $40.00 Button "Camera-scope" at only $10.00
Our Regular Imported $4.00 No. 2½ Compact Tripod at only 3.75
Our Regular Style "B" $1.75 per 100 Brooches, Plain Pin, at Only 1.00
Our Regular Style "A" $1.50 per 100 Brooches at Only 1.25
Our Regular Imported $1.00 per 100 Button Plates at Only .90
Our Regular Freedman $1.00 per 100 Button Plates at Only .80

FREE—One Package of Our WONDERFUL Ferrotype Developer with Each Purchase of Every 500 Button Plates. For Descriptive Circulars on the Greatest Money-Making Button "Camera-scope", write FREEDMAN DRY PLATE & MFG. CO., 231-33 East 117th St., New York City. The above OFFERS hold good ONLY when accompanied with this ad. A deposit of 25% is required on all orders, balance C. O. D. TO BLACK AND WHITE PHOTOGRAPHERS—Try our Wonderful Belgian BROMIDE Postcards at $1.25 per 100 and $6.00 per 500.

Old Customers Write—New Ones Get Acquainted With
SOL RAPHAEL
307 Seventh Avenue, New York City Near 28th Street

HARVARD MODEL MEN'S FUR-LINED COATS
MINK MARMOT LINED, GENUINE PERSIANETTE COLLAR. 4X BLACK KERSEY CLOTH. All Sizes ..... $24.00 Each

LADIES' FUR COATS
Mink Shade Coney Coats, Each - - - - - - - $25.00
Sealine Coats, Mink Trimmed - - - - - - - - 75.00

IMPORTED RUGS, Oriental Designs, 4x7 feet, Each $12.50

Write for Catalog and Price List. Merchandise shipped C. O. D. 25% deposit must accompany all orders. Money refunded if not satisfactory.

town. Mrs. Rollins is known to all the officials of the big cotton mills in Rome and she was piloted by some of her old friends on a tour of inspection which she says she enjoyed immensely.

T. J. KINNANE, piping from Goshen, Ind.: "I am making this my permanent because I belong to Goshen Post of the American Legion and have run into a real fellow here, J. H. Russell, showman, pitchman and novelty worker. He has bought a restaurant and named it Buddie's Lunch."

CHARLES R. JONES: "Before going into a new State write to the State license department, in the capital city of the State, enclosing stamped envelope for reply, and you will get all information desired, probably with a printed license tax list. Ex-service man's discharge papers give you immunity from license in some States."

YOUNG FRANK, OF DETROIT, advises that he is sick at Humble, Tex., and writes: "Business around here no good. Lumbermen are paid $2.50 a day. I need no money, but would like to hear from a few friends, especially Paul Houck. I have good news for Paul. Address me Frank R. Ward, general delivery, Humble, Tex."

W. R. (BLACKIE) DAVIS, med. show performer, shoots from Easley, S. C.: "I am wintering here. Was with the Moc-O-Ton Minstrels last season. We worked the East and Tennessee and found it good. DeWitt Shanks was with us the first of the season. The show closed at Clinton, Tenn., on a snowy night. I am now with the Big Chief Medicine Company, Dr. W. L. Greene, manager."

PROSSER AND DIAMOND report from Minneapolis: "We worked the Southwest from April to September. The territory was good and bad in spots. Many towns are burnt up by med. oprys, mostly the small tricks that have crude outfits and work raw jams. So we made the big hop to here, where we have found plenty of good spots. Wall, the Chinese, is working here in storerooms and getting the jack."

HARRY (DOC) MURRAY, rather than become a son of sloth, packed his keister last week and made a few stands around Greater New York. Doc works high from the rear of his limousine, pitching salts. His medical vocabulary would make a regular M.D. sit up and blink. Nevertheless, the amiable Doc always returns to Broadway flashing a roll of cocoanuts that requires a special size pocket to accommodate same.

J. H. WILLS is in Washington with pens and looking about for a store for the Christmas season. He advises that C. A. Cross, with eradicator, has been going strong at Ninth, and E. Wilson, the ring worker, and Joyce, with shivs, are also among the busy boys at the national capital.

EARLE B. WILSON and wife, with the new oil they are manufacturing, were in Cincinnati for a few days Thanksgiving week and reported good business at the shops. The Wilsons are still promoting their klemova, but have been giving most

MY PENS SELL. WHY? IT'S ALL IN THE PEN POINT!

MR. PENMAN— YOU CAN NOW GET YOUR PENS IN CHICAGO. SEND AND GET MY NEW PRICE LIST.

MR. PITCHMAN, HERE'S YOUR PACKAGE. COMES IN 10 DIFFERENT COLORS.
Consisting of one Gross Pens, one Gross Indelible Pencils, two Gross Pen Points, one Gross Pen Holly Boxes. COMPLETE SETS ONLY $26.00 GROSS. $5.00 deposit on each gross, P. O. or Express M. O. All orders shipped same day as received. *Yours for quality and service*

JAMES KELLEY, Fountain Pen King, 487 Broadway, New York
180 West Adams Street, CHICAGO, ILL.
ALL READY FOR YOUR CHRISTMAS BUSINESS

Now a 50c Seller!

You Make Up To

200% PROFIT

with

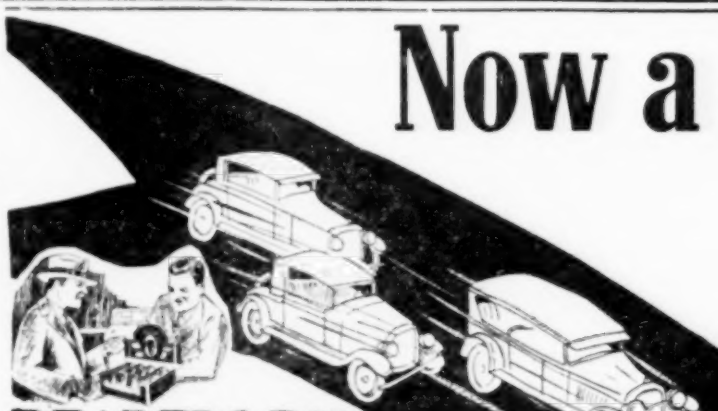
★MASTER *Suction Grip* ASH RECEIVER

and

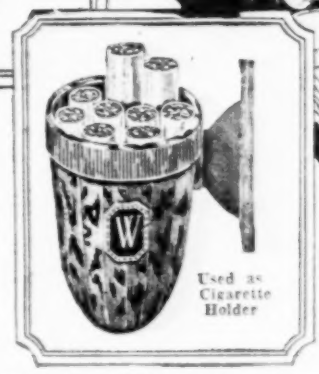
CIGARETTE HOLDER

for the Auto Dashboard Home and Office

*Patented U. S. A. and Foreign Countries.



DEALERS BUY ON SIGHT!



YOU MAKE 100% PROFIT

On Dealer Sales— Selling-To-Dealer Plan Starts You in a Big Paying Repeat Business

Operating under this plan, you distribute Master (Suction) Ash Receivers to dealers in your community. You sell to

Garages,
Hardware Stores,
Cigar Stores,
Drug Stores,
Auto Accessory Stores,
Filling Stations,
and
Novelty Shops;

in fact, every store along the street is a good prospect. Every dozen Ash Receivers in assorted colors is packed in a handsome self-selling counter display box, a powerful silent salesman which catches the attention of everyone who comes into the store and makes sales automatically without any attention from the clerk. Keen merchants are always on the lookout for fast selling specialties and they realize at a glance that this product is a self-seller. Any dealer will be glad to place an order with you and you both make a handsome profit.

EXCLUSIVE TERRITORY TO PRODUCERS

Now is the time for you to get into this Master Ash Receiver business because as soon as you show us that you mean business, we will protect you in as much territory as you can handle. You can still reap the many advantages of getting in on the ground floor of this whirlwind seller. Act now!

THE MOST SENSATIONAL MONEY MAKER IN YEARS!

Make $60 a Day Right From the Start

Regardless of what your past experience has been, your earnings will be $60 a day and more if you follow any one or all of our successful sales plans. The patented MASTER SUCTION ASH RECEIVER AND CIGARETTE HOLDER is indispensable on the auto dashboard. A wonderful convenience and protection complying with automobile fire laws. It is ideal for the desk at the office, on card tables at home; in fact, everywhere—clubs, hotels, etc. Instantly attached by patented suction cup which sticks like glue to any surface. As an Ash Receiver it keeps cars clean, and as a Cigarette Holder it eliminates fumbling in pockets while driving. You have a cigarette in an eyewink right when you want it. MADE OF DURABLE BAKELITE, DUCO FINISH, non-inflammable, cannot burn or discolor. Comes in BROWN, RED, GREEN, MOTTLED DESIGNS and brilliant BLACK or ONYX—a color to harmonize with every interior. And get this: It does not retail for $1.50 or $1.00, as most people would judge, but retails for only 50c, and

YOU MAKE 100% PROFIT SELLING TO DEALERS AND 200% PROFIT SELLING TO CONSUMERS
New Sensational Plan Actually Starts You in Your Own Mail Order Business Overnight!

We have originated a new, self-selling mailing envelope which is marvelous for getting orders by mail. These circulars offer the Master Ash Receiver to auto owners with a surprise FREE PREMIUM—the combination for $1.00. We furnish these circulars at cost and imprint your name and address. These clever auto circulars do all your selling. Full details of this amazing plan will come to you with your order for sample or dozen.

Our 5 Tested Selling Plans Guarantee You Sales and Big Money

Space does not permit details of our selling plans. We have mentioned only the Dealer Plan and the Mail Order Plan. Our other plans outline a sure way of making big money. Briefly, they are—Selling direct to consumer, the Monogram Plan which brings instant sales. We also show you how to build a permanent, steady growing profitable repeat business selling to dealers and how to establish a volume business on consignment and make $60 a day. Each and every one of these five plans combined with this new whirlwind seller is the key to the biggest earnings of your life and a permanent business of your own. We want men of action and to such men we offer an unusual opportunity. Now is the time to get started with the most sensational money maker in years.

We show you how to place this Self-Selling Display Carton on store counters and make

$60 a Day

SEND $3.00 for dozen or Sample 50c—
MAKE $3.00 PROFIT ON DOZEN IN LESS THAN HALF HOUR

Send 50c (in stamps if you like) for a sample Master Ash Receiver, but to get started immediately and to test the wonderful sale and profit possibilities of this item, order a dozen at our dozen price of $3.00. They will come to you in assorted colors, packed in the Self-Selling Display Carton illustrated here. Retailing at 50c you make $3.00 profit on the dozen selling to consumers, or you can use the sample dozen to take orders from dealers. You take no risk ordering the dozen, as we absolutely guarantee to refund your money if they do not sell. On bigger orders your profit is greater, and you make 100% selling to dealers, and 200% profit selling to consumers. Send $3.00 with coupon, or attach a $1.00 bill and we will promptly ship the dozen C. O. D. for the balance. With your order for sample or dozen you will receive complete selling instructions and full details of all selling plans. Try it at our risk. We guarantee to refund your money absolutely.

Exclusive territory to producers --- act now --- rush coupon

S. B. GORDON MFG. CO.
110 East 23rd St., New York, N. Y.

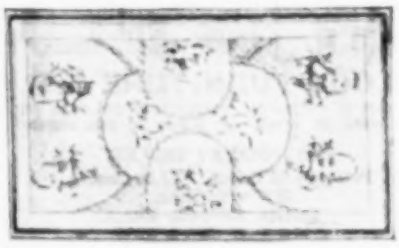
Rush Coupon

S. B. Gordon Mfg. Co.,
110 E. 23d St.,
New York.

I enclose $..... for which send me order checked below:
[ ] One Dozen Master Ash Receivers in Self-Selling Display Carton. Price, $3.00. (If $1.00 is enclosed, send one dozen for balance C. O. D.)
[ ] Sample Master Ash Receiver. Price 50c. (Stamps will do).
Please include full details of all your sure-fire selling plans which guarantee that I will make sales.

Name .....
Address .....
Town ..... State .....

SCARF SETS



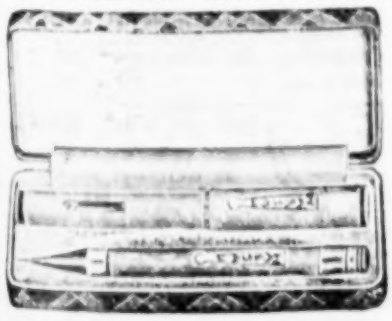
$6.00 Doz. Best Quality 4-piece Scarf Sets in Flower BASKET and BIRD Patterns. Assorted colors, red, blue, gold, etc. $6.00 Doz.

25% Deposit, Balance C. O. D.

BERK BROS., IMPORT CORP.,
543 Broadway, New York City

NO MATTER WHO YOU BUY FROM

NO MATTER WHAT QUALITY YOU USE



NO MATTER WHAT PRICE YOU PAY

Our price is cheaper and quality better. Fountain Pens fitted with solid gold and gold-plated pen points

CHAS. J. MacNALLY, Mgr.
NASSAU PEN & PENCIL CORP.,
111 Nassau Street, New York City.

YULETIDE GREETINGS. A Happy and Prosperous New Year to All

WE OFFER the greatest PERFUME AND POWDER COMBINATION in the world.

Send 75c for samples.

Prices, Full Information and Samples of Coupons furnished on request.

OUR NEW FOUR-PIECE PERFUME, FACE POWDER, HAND-MADE ROUGE (IN COMPACT). HAND-MADE LIPSTICK SET IS SELLING LIKE WILDFIRE. THIS SET COMES IN AN ATTRACTIVE BLACK BOX.

SAMPLES SENT PREPAID ON RECEIPT OF ONE DOLLAR.

LA CEIL LABORATORIES

1500-8 FULLERTON AVE.
CHICAGO, ILL.

XMAS DEMONSTRATION ITEMS

DANDY

Toy Telephones

Gyroscope Tops

Combination Sharpeners

Vegetable Sets

Pie Crimpers

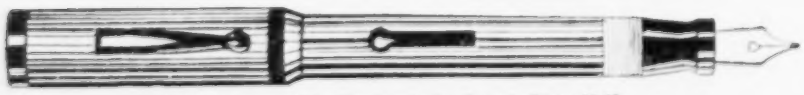
AT YOUR DEALER OR

FORSTER MANUFACTURING CO.

2519 Penn Ave., Pittsburgh, Pa.

New Lower Prices—Pens and Pencils

New Design. Eight Colors—Red, Yellow, Grey, Green, Blue, Cherry, Black, Orange. Boxes, Guarantees and Labels. Catalog and Price List on request.



Delivery same day order received. Sample Line, $5.00.

WE ARE MANUFACTURERS. Located on New York to Florida Highway. Stop in to see us, and we will show you how pens are made. SERVICE, QUALITY AND PRICE ALWAYS.
Can use a few good Representatives on a commission basis.

SOUTHERN PEN CO., Petersburg, Va., U. S. A.

CHRISTMAS SUPPLIES

Green Moss for Trees. Quart.....10c
Green Moss for Trees. 3 Quarts.....25c
Christmas Garden. Per Strip.....10c
Two Complete Gardens, 8 Strips.....75c
Sink Mats, 10c Each, Six for.....50c
(All sent postpaid.)
Send for prices on large quantities.

RELIABLE NOVELTY CO.

Manufacturers and Distributors.
728 Chestnut Street, PHILADELPHIA, PA.

FIRST - - SECONDS

At Lower Prices Than Elsewhere

Nassau Pen & Pencil Corp.
111 Nassau Street, N. Y. CITY

attention to the oil recently. They say it went over with a bang from the start.

VIC AND DUDE LANGE and W. S. Ruffing have been working thru Arkansas. Forrest City was a good spot for them. It's a good Saturday town especially, they report. The reader is only $2.50 a week. "The town is not hostile, as some believe, and the chief of police is a real fellow, but go and see him first," they advise. The Ruffings are working perfumes and rad. Ruffing would like to hear from Jack K. Young, Bill Dorey and some of the other boys.

BOB ABRAMS pipes from Texarkana, Tex.: "Among the boys working here are O. C. Cox and myself. James Booker is on the scene working the sheet. Have big apartment and expect to stay here until after the holidays, then on to California. Just closed with the Main Show. Best wishes to Fat Cummings. O. C. is jamming and making the grade. Booker and myself do not take any stamp. It is one buck. On one paper and we work for the best man in the world."

"OLD MAN WINTER has hit North Carolina," R. E. Hawkins on the leaf, pipes from High Point. "So myself and buddie are venturing farther southward to eat Thanksgiving dinner in a warmer climate. Biz has been good with us. Saw a lot of the boys working Trade street, Winston-Salem. I wonder if the boys in Michigan have snow in their boots yet. Hello, Pinkie Hamilton and C. A. Let's hear from you." Hawkins is teamed up this season with D. E. Folbert.

NEW YORK PITCHMEN are requested by John H. Castle, of Marceline, Mo., to assist him in his search for his brother, Walter Scott (Scotty) Castle. Johnny, who quit pitching about two years ago after many years in the game, says: "Walter Scott Castle is heir to a further distributive share in the estate of his uncle. About three years ago he received one distribution. His address at that time was 55 Tieman Place, New York, and a letter from me dated February 9, 1927, evidently was delivered. On August 3, 1928, I wrote him at the above

PITCHMEN—WINDOW WORKERS

BLOCK FURNITURE SET

10 pieces of Children's Furniture sawed from one solid block of wood. A puzzle to put together again.

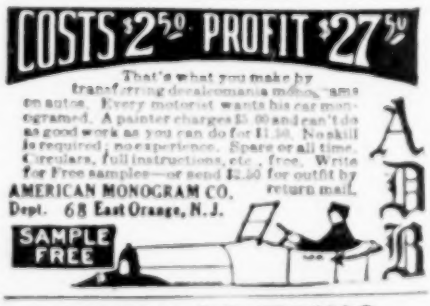
BIG HOLIDAY SELLER
Price, $1.50 Dozen. $17.50 Gross.
25% with order.
Sample, Postpaid, 35c.

CHAS. A. BARNES
24 Calender Street, PROVIDENCE, R. I.

COSTS $2.50 PROFIT $27.50

That's what you make by transferring decalcomania monograms on autos. Every motorist wants his car monogrammed. A painter charges $5.00 and can't do as good work as you can do for $1.50. No skill is required, no experience. Spare or all time. Circulars, full instructions, etc., free. Write for Free samples—or send $2.50 for outfit by return mail.

AMERICAN MONOGRAM CO.
Dept. 68 East Orange, N. J.



BOBOLAC TONIC

Nationally advertised. 8-oz. Bottles, $17.00 Gross; Pep Tablets, $5.00 Gross; Nux-Iron and Herb Tablets, $5.00 Gross.

AMERICAN PHARMACAL CO.
333 Genesee Street, CINCINNATI, O.

HAT and COAT HANGER

$8.00 Gr.

Sticks on any smooth surface.
IT GRIPS—IT HOLDS.
Sample, 15c.
Send for Our Latest Rubber Goods Catalog.

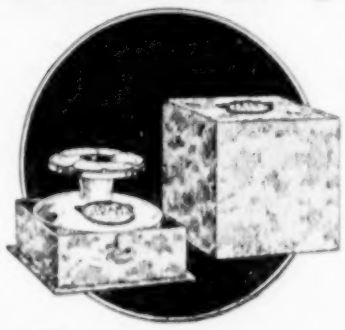
GORDON NOVELTY CO.
16 E. 18th St., NEW YORK CITY.

REAL INDIAN BEAD WORK

Coats, Shirts, Vests, Leggings, Eagle Quill War Bonnets, Dance Hats, Moccasins, Tobacco Bags, Pipes, Bows, Etc. Large stock. Stout Beaded Wearing Apparel and Indian Relics. 41st year. Price list free.
L. W. STILWELL, Deadwood, S. D.

IT'S A HIT!

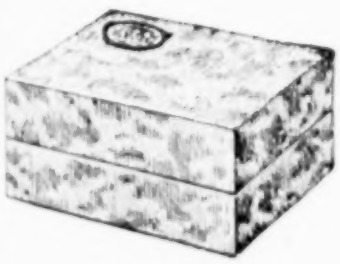
Going strong! This new flashy quality package is getting the money; meeting with great success everywhere. We are working day and night shifts. Can give you our usual one-day service.



Joan Narcisse Perfume

Full ounce Perfume, in a round bottle, large round black embossed stopper, gold label, brilliant orange box, tinted in black and white. Can also be supplied in Jasmin.

Joan Narcisse Face Powder



The package De Luxe. A Powder of the finest quality, bolted through the very finest of silk to insure that texture of the most expensive powders. Only imported raw materials of the best quality are used in this powder. This package is a beautiful three-colored box, with gold label, to match perfume package.

Send 75c Now for Sample and Prices.

UNIVERSAL LABORATORIES
DALLAS, TEXAS.

address, but my letter was returned, advising me he had moved and left no address."

L. M. (PINK) HAMILTON infoes from South Haven, Mich.: "Hello, Murph and Si. I hope you are getting plenty of jack over in Pennsylvania, for you are two very good papermen. Stop your arguing, And, Murph, keep Si out of the nap town, for he goes for the b. r. every time. We are working this little windy city with the poster and collecting nice money. Leaving here November 24 and going into Lansing, Mich., into the sugar beet country to interview a few sugar beet growers. C. A. Hawkins is with me."

PITCHMEN WORKED Springfield, Ill., at a lively clip in the past four weeks. J. E. Goldie, who has been checking up on the boys in action there, listed the best known workers, among them Chief Gray Eagle, with med.; Doc F. P. Baker, med.; J. D. McDonald, cement; L. French, cement; C. B. Blazier, blankets; G. H. Meyers, razor paste; C. R. Carlin, auto paint; L. E. Perrin, soap. Goldie is pitching stain remover. Springfield is open, but there is only one place to work, Seventh and Washington, he says. N. B. Luther's place is headquarters for the visiting pitchmen. Goldie is New Orleans bound.

"WORKING LOUISIANA at present, but results are only fair," Jim Osborne pipes from Monroe, that State. "In Arkansas there was too much rain, but I had a nice summer on the fairs up North. I am trying to locate my old pal, Al Batson. I will be in Gulfport, Miss., from Christmas until February. Not to work, just fishing. Got a new speed wagon under my house car now. Am rolling along in style. I have worked with the jam boys, the med. men and all the rest, and I find it is all in the man, this closing of towns. I try to work right and still I know of a few towns that I was the last to work in. It doesn't take much to close some of these burgs. Best regards to all the boys regardless."

DOC JOHNNIE WARD, of the Oak-A-Lax Medicine Company, pipes from Elgin, Okla.: "Heading north. Business in Southeastern Oklahoma is no good. The company took a wild goose chase of

MEXICAN DIAMONDS!

$600 DIAMOND RING Reproduction for $2.89

Reg. Cat. Price, $6.50. A SPECIAL OFFER to introduce to Salesmen and Agents the ONLY Gem that positively matches the finest Diamond SIDE-BY-SIDE. Our Mexican Diamond Gem is not a real Diamond, but has exactly same cut, rainbow fire and dazzling blue-white brilliancy. Deceives trained experts. Stands diamond tests. Sells on sight at high prices. Guaranteed 20 years. Our finest 1-carat Gem in massive tooth-belcher ring, shown above, exquisitely made from tube of SOLID GOLD. Cat. Price $6.50, mailed you in $1.00 satin-plush case, for only **$2.89**

$10 Gypsy Ring, $3.98

A Real Knock-out! Looks like $500! Wears for years! A high-quality lightning $10 seller! Our finest 1¼-carat Blue-White Mexican Diamond Gem in fancy platino mounting shown. Cat. Price, $10, for only **$3.98**

2 AMAZING SALESMEN'S OFFERS

Both above Rings, in cases for $6.25. Three of each, in 6 cases, a Sales Outfit you can sell quick for $49.50, all for $18.00.

SEND NO MONEY. We ship C. O. D. YOU RUN NO RISK. If you don't sell, return for free exchange from our stock of 75 ring styles. Write TODAY for Cat. and Agent's Sample Case Proposition. FREE. MEXICAN GEM CO., Dept. NX, Monterey, Calif.

Sensational Mystery Device Lights Gas Without Matches, Flint or Friction

New Automatic **RADIO Gas Lighter**

IMPROVED FILAMENT—Good for 10,000 LIGHTS

A Sure Fire INSTANTLY—Never Misses
No Flint—No Friction—No Sparks

The improved RADIO GAS LIGHTER is a sensation. Works 100 out of 100 times. Works equally as well in hot or cold weather. Never misses. Held directly over gas flow. Lights instantly—mantles, gas stoves, jets and heaters. Flame appears as if by magic. No sparks—no friction—no matches. Absolute satisfaction guaranteed. Our four sure-fire selling plans show you how to start a big paying window demonstrating business—how to get big orders selling wholesale to dealers, also canvassing and self-selling plan. We furnish individually illustrated cards showing 25c retail price, also self-selling dealer display cards for lighters.

Pays You **400% PROFIT**

$36.00 A DAY EASY!

This wildfire quarter seller creates a sensation with every demonstration. Everybody buys on sight. Operating under any of our four plans you can dispose of big quantities daily. J. Hershey, Wisconsin, sold two gross in one day and made $57.00. R. Williams, Buffalo, sold over a gross and made $36.00. You can duplicate what these men are doing. It requires no experience. A gross sold in a day brings you $36.00 and costs you only $7.50; you make $28.50 clear profit.

LIGHT GAS BY *RADIO* [*Gas Lighter* and CASH IN BIG MONEY

1 gross Radio Gas Lighters, $7.50
1 sample dozen " " $1.00

Start making big money at once. Send your order today. You will receive details of all our sure-fire selling plans with your order for a sample dozen or gross.

B. S. MASTERLITE MFG. CO.
110 E. 23rd Street, New York, N. Y.

Will Find Timely Money Making Opportunities Here.

The following items are especially suited for the Xmas Trade:

	Dozen.
De Luxe Xmas Card Assortments, 21 Cards and Envelopes. Retail $1.00	$6.00
Box of 11 Xmas Cards, Tags and Stamps, To Sell for 50c	2.40
3 Dainty Crepe de Chine Ladies' Hankies, with Wide Lace Border, in Box	3.50
Box of 3 Hankies for Little Girls, also containing Sachet and Vial Perfume	1.80
Scout Knives, in Holly Gift Boxes	3.50
Beautiful Gum Tea Aprons, Ruffled Border and Pocket, 4 Panels, Retail $1	5.75
Handsome Gum Tea Apron, Ruffled Border	3.00

Prices F. O. B. New York. Send currency or stamps for samples. Deposit required on C. O. D. orders. Prompt shipments. Ask for complete List.

CHARLES UFERT
100 West 21st Street, NEW YORK.

Answer this Ad

If you need $150 a week and MORE

If you are earnest, honest and ambitious, we will help you make easily $150 and MORE! Our merchandising plan uses the same big-paying idea as Woolworth, Kresge and big sellers of popular 5 and 10 cent merchandise.

Big Steady Earnings for the Man who Acts NOW!

Make the easiest money you ever earned by distributing the fastest selling item on the storekeeper's counter today—BREATH FLAVORS—the amazingly popular new breath purifying confection. Practically every store can sell this item—at 100% profit and more! BREATH FLAVORS come in 5 cent glassine packets, mounted on brilliantly colored self-selling display cards. You place these cards right on the dealer's counters where they catch the eyes of all customers and sell clean off the board in no time!

You make 100% profit and more on every card placed. No wide awake dealer will pass up your proposition.

You can easily place Baron's Breath Flavors Self-Selling Cards in drug, confectionery, cigar stores, groceries, delicatessens, department and chain stores, news stands, restaurants, dance halls, beauty parlors pool rooms, etc.—at 100% profit per card clear!

Get full particulars on this Amazing Offer today!

Man alive! You can clean up big, quick money! **Sit down right now and answer this ad.** Don't waste another valuable minute! Let us send complete particulars about this **100% profit maker** by return mail. Write at once. Address: **Sales Manager, Baron Dist. Co., Dept. AA, 708 Orleans Street, Chicago.**

The Best Lighter Proposition

The Best Lighter Made.

$4.50 Dozen
$48.00 Gross

The Magic Vest Pocket Size.

$18.00 Gross

Cans, you fill them yourself. I'll tell you how.

$9.00 Gross

JAS. KELLEY
Specialty King
487 Broadway
NEW YORK

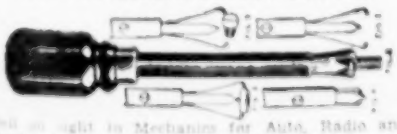
BRANCH:
160 West Adams St.,
CHICAGO, ILL.

All Ready For Your Christmas Business

Agents and Demonstrators send 50c for three complete samples, one for No. 3 thread, one for No. 5 thread, and a Rug Needle. YOU WILL LIKE THEM. These are the Needles you will all be selling in the near future. Wholesale prices and complete catalog of stamped goods in colors, tinted shades, to work.

NEW WHALE ART NEEDLE
1223-37 No. Wells St., Chicago, Ill.

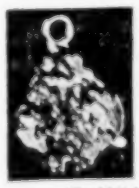
SALESMEN WANTED!
SELL COX HOLDFAST SCREW DRIVERS



Sell on sight to Mechanics for Auto, Radio and Electrical Work. Self-Holding. Self-Releasing. Send 50c for sample and ask how to get Salesman's Outfit Free.

S. J. COX, Dept. A, Franklin, Pa.

Nugget Jewelry



Looks like gold and wears like gold. Nugget Charms, per doz., $3.00; Pins, Doz., $3.00; Links, Pair, 50c; Watch Chains, Singles, Each $3.50, Doubles, Each, $5.00. Composition Gold Dust Containers, Necklaces, Bracelets, etc. Sample Charm, Pin, Links and Container for $1.75. Latest of California Souvenir Gems quoted in circular. Send for circular.

R. WHITE & SON, Mfrs.
P. O. Box 424, RED BLUFF, CALIF.

POLMET POLISHING CLOTH

Removes tarnish from all metals without the use of liquid, paste or powder. Our agents say it sells like "hot cakes". Retails 25c. Sample free. F. C. GALE CO., 122 Edinboro St., Boston, Mass.

XMAS SEALS Big money selling Christmas Seals at 10c per Envelope of 50 assorted styles. Sample, 10c. Dozen Envelopes, 75c. Wonderful premiums. A. T. DIETZ, 22 Sayre Bldg., Toledo, O.

DOBBS-DARN

NEW AND MODERN PRODUCT AND SALES METHOD SOFT for experienced salespeople. EASY for beginners, men and women. You may work a regular territory to a constant, ever-increasing business, or travel the country over and still bank big money. No investment, no stock to carry, no deliveries, no collections. It's a fine job for two people to "pair up on". DOBBS MANUFACTURING CO., Pottsville, Pa.

EX-SERVICE MEN—QUICK MONEY

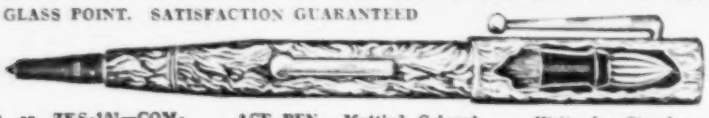
PATRIOTIC CALENDARS GO FAST. Oldest, best established Veterans' Magazine, largest sales. Joke Books. Many other quick sellers. Strongest backing. Send for samples. VETERANS' SERVICE MAGAZINE, 140 Mott St., New York.

PAPERMEN

Weekly Newspaper, Florida only. Square-shooters write or wire for credentials, etc. W. W. WILSON, Box 4297, Sta. A, Miami, Fla.

IMPORTED FOUNTAIN PEN

GLASS POINT. SATISFACTION GUARANTEED



ZKS-100 or ZKS-101—COMBINATION PEN AND PENCIL. Gross $36.00 ORDER NOW.

ACE PEN. Mottled Colored. No. 42—$28.00 Gross. No. 35—$24.00 Gross.

Write for Circular and prepare for XMAS TRADE.

T. KOBAYASHI & CO. Dept. B, 222 West Adams Street, CHICAGO, ILL.

CLOSING OUT SHEET WRITERS! Another Lot

MAPS

THAT SELL ON SIGHT

CLOSING OUT PREMIUM WORKERS! Another Lot

Due to foresight on our part by stocking heavily on good selling Maps we are able to save you money. We are closing out besides STATE MAPS, which include a Presidential Atlas and two other pages of international interest, and "Ladies of the White House, Past and Present," in colors—great for this presidential year, a SPORT SHEET showing about 60 champions, a great fall number. If you don't get the money with these you never will. Write for Less-Than-Cost Prices. Make $20 a day easily and pleasantly.

GEOGRAPHICAL PUBLISHING CO. 621 PLYMOUTH CT., CHICAGO

A BIG ALL-YEAR MONEY MAKER

Make Photo Postal Cards, genuine Black and White and Plateless, with a Daydark Camera. No darkroom. Finish on the spot—no waiting. Easy to learn and operate. Big profits.

Compare Daydark Cameras with any Camera offered for sale. The wonderful pictures made with a Daydark have won admiration of hundreds of satisfied customers.

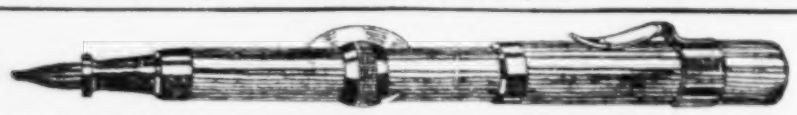
"I am more than pleased."
"I am well satisfied."
"The Camera cannot be any better."

These are only a few of the praises we receive daily.

Full line of Supplies for all makes of One-Minute Cameras. New embossed Waterproof Mounts in gold, silver, black and various colors. Samples and prices will be sent on request.

Write us for Illustrated Catalog and Price List. It's free.

DAYDARK SPECIALTY CO., 2823 Benton St., ST. LOUIS, MO.



BAMBOO PENS, Roller Clips, Screw Caps, $18.00 Gross; JAP. PENS, Assorted Colors, $18.00 Gross; AMERICAN-MADE PENS, $12.00 Gross up.

STANDARD PEN COMPANY, - - Evansville, Ind.

Reduced Prices — Best Quality
OUR PRICES ARE LOWEST

Write for New Price Lists and Special Offer Spectacle Kit.

The BEST

B.B.32—All Shell Skull Bow Spectacles, all numbers. Per Doz., $2.15; Gr., $23.50

Here Is A Big MONEY MAKER

"Goldtone" SPECTACLE

B.B.24—"Goldtone" Shell Rim Spectacles, with gold-plated Bridge and soft Cable Bows, all focus numbers. Large round lenses.

DOZ., $4.50; GROSS, $51.00.

Catalog Mailed Free. Write at Once.

NEW ERA OPTICAL CO., 21 North Wabash, CHICAGO.

MEDICINE MEN, AGENTS, STREETMEN

"ALL SET AND SATISFIED?"

If not, get our prices on Merchandise of quality. Tonics (Liquid or Herbs), Oil, Family Ointment, Corn Remover, Soap, Toilet Preparations. Anything, everything you need to start you on the road to greater success.

What You Want—When You Want It.

The Largest Manufacturers of This Product in the World.

CEL-TON-SA MEDICINE CO.
Cel-Ton-Sa Building. CINCINNATI, O.

AGENTS BUY DIRECT

Hosiery, Lingerie, Neckwear at LOWEST MILL PRICES, and make 100% profit.

Men's Heavy Silk Hose. Dozen Pairs	$ 2.25
Latest Novelty Hose. Dozen Pairs $1.65, $2.25,	2.50
Men's Quality Silk and Wool Hose $2.50 and	4.25
Men's Silk Knitted Ties. Dozen	1.40
Latest Cut Silk Ties. Dozen	2.50
Men's Smart Bow Ties. Dozen	1.60
Ladies' Hose, Silk to Top. Doz. Pairs $2.75 and	6.50
Ladies' Latest Pointex Silk Hose. Dozen Pairs $4.50 and	8.50
Ladies' Quality Silk and Wool Hose. Dozen Pairs	6.00
Genuine Full-Fashioned Silk Hose. Doz. Pairs	11.50
Ladies' Pure Rayon Silk Bloomers. Dozen	8.50
Vests. Dozen $7.25 Slips. Dozen	13.50
Latest Silk Scarfs. Per Dozen	9.00

All merchandise guaranteed strictly first quality. Prices F. O. B. New Haven. 10% required with order, balance C. O. D. Satisfaction guaranteed or money refunded. ACT AT ONCE.

SUPERIOR KNITTING CO.,
Dept. S, New Haven, Conn.

Cash In $20 a Day

300% PROFIT

New Sensational AUTOMATIC GAS LIGHTER

JUST OUT. Lights gas instantly without sparks or flame. Sells like wildfire wherever gas is used.

Rush name, address (free sample).

Retails 25c

Sole Manufacturers.
IGNITION PRODUCTS CO., Inc.
107-18 Van Wyck Ave.,
RICHMOND HILL, N. Y.

BAD WEATHER

Means at least two sales in every house. Canvassers and Agents wanted to show and sell the NO-TRAX Shoe Scraper. Attached to doorstep, front, back or basement entrances. Will not clog, not affected by weather, wears indefinitely. Sample, 50c, postpaid, refunded on your first order.

KANT NOVELTY CO.
246 Third Avenue. PITTSBURGH, PA.

Big Profits!

Own your own business, stamping Key Checks, Fobs, Name Plates. Sample, with name and address, 25 cents.

HART MFG. CO.
307 Degraw Street,
Brooklyn, - New York.

(Also Gold-Filled Pens.)

REGAL GOLD-PLATED PEN POINTS

Best in the world for Demonstrators and Pitchmen. Better see them. Best Gold-Plated Finish. Best writers. Samples of 10 Styles for 10 Cents.

The Turner & Harrison Pen Mfg. Co., Inc
1211-1215 Spring Garden St., Philadelphia, Pa.

End your correspondence to advertisers by mentioning The Billboard.

MEN!—SELL CIGAR LIGHTER FLINTS

8 Flints, Wick, Inserter, Spring, in envelope, 24 envelopes on card. To you, $1.00 per Card. Dealer pays you $2.00; gets $3.60. Big demand. FULLER CO., 603 Sycamore St., Cincinnati, O.

about 500 miles and at the end found no biz. Made a pitch in Apache today and split time with Dr. Wilson and his company. Both did very nicely. We talked over old times back in Mizoo. Well, boys, might as well admit it. I haven't made $1,000,000 this season. What I got I worked for and didn't split sales or family packages. Plenty of shows thru here at present. Met Doc Mainard's Show and they are all looking fine. Regards to all the boys."

MRS. OLIVE BAILEY shoots: "Hello, folks, all of you who used to know me and my husband, Slim Bailey, of Sa-Tan-Ic med. fame. I am now in San Antonio, Tex., and have been here 19 months. If you want to make money this is one good place to stay away from. It's a dead one. I am going to Los Angeles the first of the year. Going back to the game with whitestones or something like that. Mr. and Mrs. Butler are here with the dancing dolls. The old needle-threader man from the East and his daughter are also here. Best regards to Jack Goodman and wife and other old friends. Shorty Grace, hello. If any of you care to write, address me care *The Billboard*."

DEATH OF FRANK Z. FOSTER, one of the oldest sheetwriters in point of service in the game, is reported by O. C. Harding in a pipe from Cambridge, O., in which he says: "Frank had not been in good health for some time, but his death was sudden. He had a sinking spell Sunday afternoon, November 10, in New York. Friends had him moved to Bellevue Hospital, where he died at 5 p.m. that day. He was buried from the home of his brother in Lynn, Mass., November 14. The B. P. O. Elks had charge of the funeral. He was a member of Jackson, Miss., Lodge, was 46 years old and is survived by two brothers and one sister."

BOB DAVIS PUFFING from Omaha, Neb.: "This old burg has sure been stepping some. I can't find the spot where I opened with my first vaude. and picture show. Got a great big nickel in those days for our 10-people show. Gave them four or five reels of pictures, such as they were. There was a 10-cent house here then called the Jewel Theater. We used to take off our hats when we walked by. It was nicely lit up with electrics and boasted of a lobby 12 feet long. I spent the last summer in Iowa with Ora Martin's *Tom* show; then joined Carl Dalton's one-nighter in South Dakota. Biz was fine. Jumped into Nebraska and came to face with a nice snowstorm, which tied us up four days. Then the weather cleared and it is now

Fountain Pen Workers

High-Grade Lever Self-Filler. All Pens fitted with 14-kt. Solid Gold Points. All Points and Holders guaranteed perfect.

$36 PER GROSS, $3.50 PER DOZEN

APEX NOVELTY CO.
1409 W. Monroe. CHICAGO, ILL.

STOP—BEFORE YOU BUY PERFUME

GET MY NEW PRICE LIST

All ready for your Christmas business.

KELLEY THE SPECIALTY KING
487 Broadway, NEW YORK.
180 West Adams Street, CHICAGO, ILL.

SOME THERMOMETER!

18 INCHES WIDE, 60 INCHES LONG

JUMBO THERMOMETER BAROMETER AND EIGHT DAY CLOCK

This is the biggest thing in advertising. It's not only big in feet and inches, but in dollars and cents. Scores of men are making big successes by selling advertising space on the "Jumbo".

$100.00 FOR A DAY AND A HALF WORK

Display space in public places and on prominent corners is easily secured for the big "JUMBO" Thermometer. The fourteen advertising spaces go like hot cakes—some of our men sell out the board in a day and a half or less.

Write Us Today and Let Us Send You Full Details. CAN MAKE IMMEDIATE SHIPMENTS.

The CHANEY MFG. CO., BOX R, SPRINGFIELD, O.

SANTA CLAUS BALLOONS

No. 70—Heavy Gas Santa Claus Balloon, in 5 different colors. $1.00 Gr. Extra Large Balloons, with the Santa Claus imprint. 75c Dozen

Extra Heavy Selected Reed Sticks. 25c Gross.

25% with order, balance C. O. D.

YALE RUBBER CO., 15 E. 17th St., N. Y. City

NAIL FILES

Make Big Profits With Our Line of Nickel Plated Files

$1.50, $1.75 and $2.25 Gross

FOLDING KNIFE FILES

$5.50 and $6.50 Gross

Buy direct from the manufacturers and obtain the benefits of quality and price. Send ten cents for sample. All goods F. O. B. Newark. 25% deposit, balance C. O. D. Send remittance registered mail or postoffice money order. No checks accepted. No catalog.

BUCHANAN & BURNS CO.
861 Mt. Prospect Avenue. NEWARK, N. J.

$7.95 GROSS

Nickelplated. Holds and strops all makes of Safety Blades.

Gross Stroppers and Strops, $12.75.

STROP DRESSING, $3.00 GROSS

Wrapped in tinfoil, in attractive 2x1½ in. Box.

RAZOR STROPS

All kinds and sizes. $4.80 to $72.00 Gross.

Sample Outfit, 35c. 25% deposit on all C. O. Ds.

RADIO STROPPER CO.,
1321 North Halsted Street, Chicago, Ill.

PITCHMEN, DEMONSTRATORS, SALESPEOPLE!

Our Research Department has released for December sales the greatest demonstrating item ever placed on the market! Get your order in NOW, as shipments will be made in turn. Be among the first to cash in big. Send 50c for full size Demonstrator (rebate on first order). Write your name, etc., plainly. AGNEAU LABORATORIES, Vineland, N. J., U. S. A. Main Office.

EX-SERVICE MEN, ATTENTION!

Represent the Largest Independent Veteran's Magazine in U. S. Ready sales. Good profits. Cooperation to establish nation-wide organization. Send 10c for sample. SPECIAL PATRIOTIC CALENDAR.

TREAT 'EM SQUARE PUBLISHING CO.,
38 Vesey Street, New York City.

IMPORT YOUR OWN GOODS

German Export Magazine published in English offers numerous bargains in latest articles, novelties, and new inventions. Also opportunities for obtaining profitable distributing agencies. Sample copy, 60 cents, postpaid (none free or on memo). Two monthly copies, $1.00. Subscription price $3.00 per year for 12 monthly copies, with special privileges.

SQUARE DEAL SUPPLY CO.,
B-246 Fifth Avenue, NEW YORK.

I'LL PAY YOU $20 A DAY

To sell new Kitchen Tongs. Rustproof. Individually boxed. Retails 25c. Costs you $1.50 Dozen. Sample, 25c. SQUARE DEAL MFG. CO., Desk 1, Bradford, Pa.

HERB WORKERS

We have the lowest prices in the country and nicest flash packages to be had. You are losing money if you don't get our prices. CEL-TON-SA LABORATORIES, Cel-Ton-Sa Bldg., Cincinnati, O.

AGENTS, PITCHMEN,

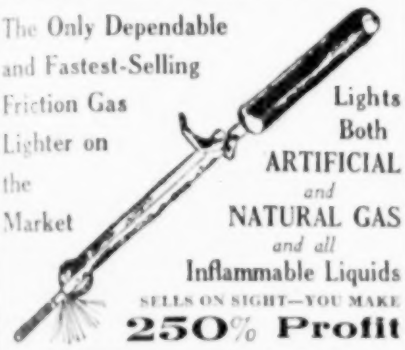
Sell my patent Rapid Beverage Mixer and Egg Beater. One demonstration sold 53. Eastern Distributing Station, Providence, R. I.

FRED PARKER, Manager.

SNAP-A-LITE

LIGHTS ANY KIND OF GAS!

The Only Dependable and Fastest-Selling Friction Gas Lighter on the Market



Lights Both ARTIFICIAL and NATURAL GAS and all Inflammable Liquids

SELLS ON SIGHT—YOU MAKE

250% Profit

Men, here's an item you can sell everywhere you go. Every home, every restaurant, hotel, factory, etc., is a prospect for Snapalite Friction Gas Lighter. Sells like wildfire wherever gas is used. Just press down trigger over gas flow and a flame appears instantly. A flash demonstration sells two or more on sight. Retails for 35c. You can sell them even as low as 25c and still make over 100% profit.

SEND FOR SAMPLE OR DOZEN NOW

There's a tremendous market for the Snapalite Gas Lighter and you can cash in big if you act now. **Send 25c for Sample Lighter, or $1.50 for Sample Dozen.** They'll sell so fast you'll wire us for more. Orders will be filled in order received. To save time we suggest you order **a Gross at Our Special Price of $15.** You can easily dispose of a gross a day and make $35.40 clear profit. You take no risk ordering in quantity. We guarantee you sales or refund your money.

S. B. MASTERLITE MFG. CO.
110 E. 23rd Street, New York, N. Y.

No. 100 above	$ 9.00 Gross
Ladies' Rings	9.00 Gross
Scarf Pins (Fine)	9.00 Gross
Scarf Pins	3.50 Gross
Brooches	11.00 Gross
Set of Samples	1.00

25% on C. O. D. orders.

ARLINGTON W. BARNES
24 Calender Street, PROVIDENCE, R. I.

JOB LOT JACK AND PEN KNIVES

ALL 2 BLADE BRASS LINED

$33.00 PER GROSS NET CASH

SAMPLE DOZEN, $3.00

Act Quick—These Are Values!

THE UTICA CO.
130 So. Franklin Street, Chicago

Red Hot Demonstrator

Orders filled in rotation, starting January 1. Sample, 25c, none free. Price, $10.00 per 100. Ills for the LILLY GEM CREAM SEPARATOR. Fits inside milk bottle. 1803 Vista Del Mar, Apt. 304, Hollywood, Calif.

End your correspondence to advertisers by mentioning The Billboard.

like summer. I think this is a good time to follow the birds. I noticed in Shorty Morton's pipe the report of Jack Rice's death in San Diego, Calif. It was a shock to me. Well, boys, here's hoping all is well with you in Texas."

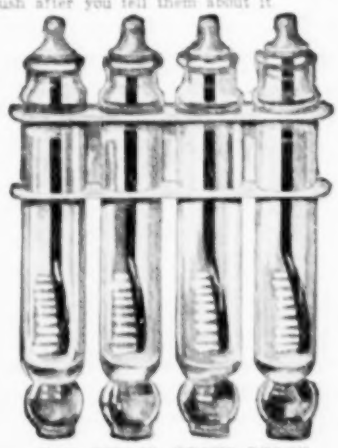
THE BEAUMONT (TEX.) FAIR was a red one for some of the boys. Tommy Sinclair, former partner of Jerry Russell, advises from La Fayette, Ind. He pipes: "Cecil, Bill and Madame Nelson, mind readers, were there. Doc Dale was doing a tremendous business with his $250 pitchstand. A nice flash the Doc makes when he is working. My old partner, Jerry Russell, was also in evidence. Jerry and I were together a long time, but we divorced, and he and Whitey are headed for the Southeast on a fountain pen tour. He is a very neat worker and it is to Whitey's credit that he can tie up to Jerry. I am sorry Jerry is not with me now. Here's hoping he and Whitey will co-operate. All the boys are coming down thru Louisiana. La Fayette is open and the reader is $2.50. I worked one day here to successful business. Am still working the auction jam and look for big biz in this territory. Clyde, the rad. man from Portland, Ore., is working low and doing well. Best regards to all the boys."

ZIP HIBLER LINGERS in San Antonio, Tex., from which point he transmits the following: "Met my old friend, Hector, here. He's the most candid fellow I know. He was standing on a corner with a Boston bag in his hand. He told me he was a big city faker now, but he didn't yet know what it was all about. I told him it wouldn't make any difference to us if he did. Then he said: 'Anyhow, there are only two classes of folks that can enjoy a warm climate in the winter, the millionaire and the faker.' So it may be as Shakespeare says, 'The worst is yet to come.' Climate here is ideal. The officials are nice, the people are nice. They don't pester the life out of a pitchman as they do in the Central and Eastern States. San Antonio deserves more patronage than it gets. To Mr. Atkins, of Brockton, Mass., I want to say that I haven't been complimented on my stuff enough yet, therefore don't think the time is ripe for book form. However, I may be forced later on to resort to that."

DRIVING 600 MILES from Birmingham, Ala., Ben Ellison turned up last week in Winston-Salem, N. C., from which point he writes: "I never saw such a town as Birmingham turned out to be this year, or such a State as Alabama. I advise the boys, if they want to eat, to lay off that territory. The entire South is about the same. At present there are over 12 pitchmen working the tobacco market here and getting no money. The biggest day's receipts for most is $10. Last year I could get $30

128 Sold the First Week by Beginner

Steral agents make big money. For example, one lady in Elmore, O., who never sold before took 128 orders the first week. The Steral insures a clean tooth brush. You wouldn't hang your knife and fork on the bathroom wall and eat with it the next day. No one else would and they will buy the Steral brush after you tell them about it.



THE STERAL TOOTH BRUSH

Comes in units of one, two or four. The charge in the bulb in the bottom gives off germ-killing fumes. The brush comes out sweet and clean and sterile. The Steral sells on sight to a person who believes in the individual drinking cup and individual towel.

After 6 to 12 months, tube and all is thrown away, and you have a repeat sale.

10,850 SOLD IN 6 MO. BY ONE DISTRIBUTOR

One of our distributors sold 10,850 in six months without previous experience. His commissions were over $5,000.00 for the six months. Why don't you get into the big money class?

AGENTS MAKE BIG MONEY.

Start a crew, or take a territory yourself. You need very little money to start.

Dr. Thompson's Sterile Toothbrush Company
614 So. St. Clair St., TOLEDO, O.

DEMONSTRATORS—STREETMEN—AGENTS

NEEDLE THREADERS. Box of 250, Postpaid, $2.55.

JUMPING PEG. Price, $4.00 per Gross.

MAGIC WRITING PADS. Gross	$ 7.20
FUN CARD SETS. 500 Sets	5.00
KEY RING TRICK. Gross	3.60
HINDU FOLDING PAPER TRICK (7 Folds). Gross	4.00
TOOTHPICK KNIVES. Gross	2.50
MAGIC BILL BOOKS. Hundred	4.00
LOOKBACKS. Hundred	2.00
TRANSPARENT ART CARDS. 500	2.00
FORTUNE TELLING CHARTS. 500	5.00
VANITY SEWING KITS. Gross	8.00
HOW-TO-MAKE-YOUR-OWN-MOONSHINE. 500	4.00
AUTO KEY CASES (Big Seller). Gross	15.00
MAGIC GAS LIGHTERS. Gross	10.00
HIGH-CLASS NEEDLE WALLETS. Per Dozen	1.50

Large Assortment of Card Tricks and other fast-selling Novelties. Send for List H.

Prices F. O. B. New York. 50% deposit on C. O. D. orders.

LEE BROTHERS 128 East 23rd Street New York

CERTAINLY!
DE VORE HAS PERFUME
FACE POWDER TOO

Good Price—Fine Flash—Better Quality

Write the
DE VORE MANUFACTURING CO.
309-319 S. FOURTH ST.,
COLUMBUS, OHIO

500,000 ALREADY SOLD

1929 - **CALENDARS** - 1929

' FAMOUS AMERICANS

IT'S SIMPLY GORGEOUS

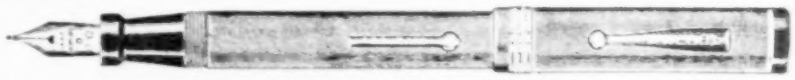
Beautiful Calendar, illustrated with (9) Famous Americans, including Lindbergh, Babe Ruth, Dempsey, etc., etc. All on one calendar in 12 colors, with holiday frosting. Size, 11x14, mounted. A most striking picture. Also showing the Graf Zeppelin, Spirit of St. Louis and the Skyscraper City.

$10.00 PER 100 A BIG 25c SELLER

Sample, 25c. Refund if Unsatisfactory.

25% CASH WITH ORDER.

B. KOEHLER, 150 Park Row, N. Y. C.



BEST QUALITY JUMBO PENS AND PENCILS at Lowest Prices. All Colors and Styles. Samples, $2.00.

ARGO NOVELTY CO., Inc., 3 Park Row, New York

SOUVENIR HANDKERCHIEFS

Silk Crepe De Chine. Size, 11x11 Inches. Solid Colors, assorted. Embroidered in silk with the following mottoes:

"Sweetheart, I Love You."
"I'm a Regular Guy."
"Time To Make a Date."
"My Heart Is With You."
"Remember Me."
"To My Mother."
"Sweetie, You Look Good to Me."
"Dearie, Just You and I."
"Let Me be Your Sweetheart."
"Best Wishes."
"To My Sister," and
"Forget Me Not," etc.
Army and Navy Designs.
Greetings from any town made to order.

$3.00 Dozen. $27.00 Gross.

3 Samples, $1.00. Give It a Trial.

SILK SQUARES & SCARFS, Woven or Printed.

$12.50 Dozen. Sample, $1.50.

Full cash with sample orders. 25% deposit on all orders.

SILK HANDKERCHIEF CO.
303 Fourth Ave., New York City

SEEDS SEEDS SEEDS

15c a Package. Sample Package, Postpaid, 50c. Per Carton of 50 Packages, $7.00.

Each package contains 10 packets of assorted Vegetable Seeds, packed [illegible] packages to carton. Packet and package all highly lithographed.

We carry a complete line of Premiums in stock. Write for Catalogue. 25% deposit required on all shipments. PROMPT SERVICE.

SOUTHERN DISTRIBUTING COMPANY,
409 W. Depot Street, KNOXVILLE, TENN.

Keep this for future reference.

GALSTER CHILI COMPOUND

A new "NOT TOO HOT" powdered mixture of 18 different seasonings as used in a famous $500 recipe. Most delicious Chili Con Carne in 20 minutes, for summer and winter trade. Bulk, $1.00 per pound, postpaid. Sample and recipes free. VERNON GALSTER, Box 201-A, Peoria, Illinois.

TIRE PRICES REDUCED

NOW IS THE TIME TO BUY AND SELL 'EM.

LIVE AGENTS CAN MAKE BIG MONEY SELLING TO USED TIRE DEALERS. Look like new. Wrapped in paper and burlap. Try a pair as a starter. We are ready to make daily shipments. If you have a car or truck, you can cash in quickly selling our tires. Sizes and prices per tire: High Pressure Cords—32x4, 33x4, 33x4½, 34x4½, 33x5, $4.50; 29x4.40, 30x3½, $3.00. Balloons—31x5.25, 30x5.77, 32x6.20, 33x6.00, 33x6.75, $4.50. F. O. B. Factory. **A Deposit of $2 on Each Tire Ordered Must Accompany All Orders.**

CAPITOL TIRE AND RUBBER CO.
2415-17 West 14th Street, CHICAGO, ILL.

Genuine 14-kt. Gold Shell

CALIFORNIA COIN RINGS

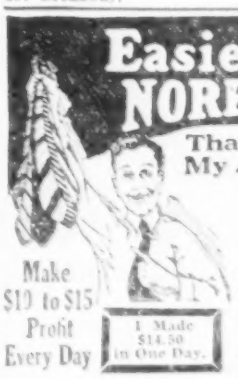
Big flash. Cost no more than brass rings. Fastest seller. Sample only 50c. SPECIAL per Dozen, only $5.00. Easily sold at $2.00 each. Remember, our Rings are genuine 14-Kt. Gold Shell. Everything stamped 14-Kt. G. S.

ORIENTAL IMPORT CO.
287 Broadway, NEW YORK, N. Y.

Easier To Sell NORFOLK TIES

That's What My Agents Say!!!

LOOK!



Make $10 to $15 Profit Every Day

I Made $14.50 in One Day.

ALL SILK TIES, per Dozen.
SPORT BOWS, per Dozen.
You average 100% profit.
Special for the month of December: Swiss Silk Ties, 2 Dozen, $10.00, 100 Beautiful colors. Packed in Christmas Boxes.

Send 25% deposit with order. Write for full particulars.

NORFOLK NECKWEAR & HOSIERY EXCHANGE
134 W. 116th St., Dept. A. New York, N. Y.

No. 1 Spors Fountain Pen, Ladies' or Men's Style.

Doz. $2.75. 1 Gr. $29. 5 Gr. Lots

PENS COME IN 8 DIFFERENT COLORS. $28.50 a gross

FREE HOLLY BOXES With Each Pen (Except with No. 12 Pens.)

Rubber Sponge in Cap and Polished Points Make Our Pens Write Better Than Any on the Market. Send $1 for 4 Samples, Assorted Styles and Colors.

No. 12 PENS, LADIES' OR MEN'S STYLES.

Gr. $18.95. Doz. $1.65

No. 267 DUPLEX TWO-COLOR PENCIL

Turn cap to the right and a black lead appears; turn cap to the left and a red lead appears from the same end. Silver finish. Ladies' or men's style. A red-hot number.

Sample 65c Doz. $6.60

A Big Flash. A Business-Getter for Novelty Stands.

Sample, 9c—Doz., 95c

INDIAN STYLE BLANKETS.

Size 66x80. Part Wool. Bright Colors. Flashy.

Sample, $2.25—Case Lots, $2.15

No. 1102—BED BLANKET. Size 64x76. Excellent Quality. ANY QUANTITY.

79c Each

43P—Three Strand Necklace Sample 37c, Doz. $3.96

45P-DropPearlChoker Sample 20c, Doz. $1.95

42P — Pearl Choker Sample 25c, Doz. $2.52

40P — Spring Pearl Bracelet Sample 25c, Doz. $2.64

60-Inch KNOTTED PEARL NECKLACE, Same as illustrated. Rich looking and durable. Equal in appearance to the finest. Colors: Flesh or Cream.

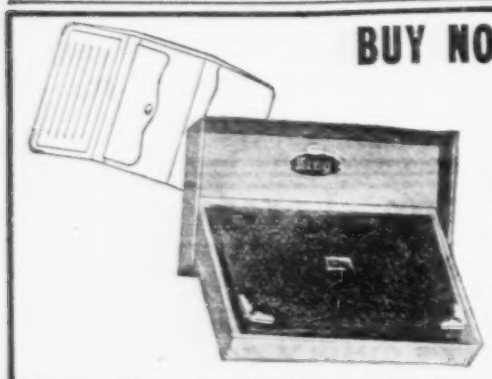
Doz., $3.95

Red

Black

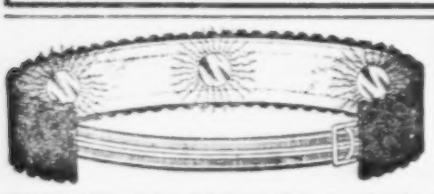
F. SPORS & CO., 1128 Superior St., Le Sueur Center, Minn.

BUY NOW FOR CHRISTMAS



in box with ribbon over corner King's Bill Folds. Prices $18.00 a gross up. Fine grade for stores $6.00. Also 2 and 3-Piece Sets. Calf laced $18.00 a dozen. Calf laced $36.00 a dozen. Write for catalogue. We also have job lots, $20.00 worth for $10.00.

KING LEATHER GOODS MFG. CO., B. B. Street, Indiana, Pa.



LISTEN NOVELTY MEN—DEMONSTRATORS

AGENTS AND SOLICITORS—Electric Body Batteries, Voltaic Electric Insoles and other fast sellers, pay enormous profits. Sell every day. Every one a winner. Illustrated Price List free. Special price on gross orders. Sample of Belt or Insole, 50c.

The Electric Appliance Co., Inc. 1891, Burlinton, Kan

SIMPLEX PAT. FEB. 1914

The Simplex

The NEEDLE THREADER that is used by all good canvassers. Also by demonstrators of the Guide and Darners. Why? Because they have to use a sewing machine and the SIMPLEX is the only one that does the work perfect. The SIMPLEX threads darning needles as well as small needles. The HOOK is what does the work. NOTICE—Cut is correct size of the SIMPLEX. Be wise and sell an article with a comeback. Write for prices.

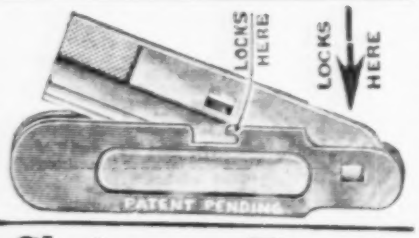
EDWARD D. EBEY & SON, 2814 N. Richmond St., Chicago, Ill.

Streetmen, Demonstrators

CLEAN UP WITH THE NEW WONDER JACK KNIFE. Will take any Safety Razor Blade and has Safety Locks for closing, and two positions. A HANDY CUTTING TOOL FOR EVERYONE. Pocket size and can be folded over for scraper. Retails for 35c. GROSS, $30.00. SAMPLE DOZ., $2.00, PREPAID.

STEEL SPECIALTIES MFG. CO.,

35 South Dearborn Street, CHICAGO, ILL.



A Big Hit at Christmas Time!

STEEL MANTLED LAMP BURNERS—a practical Christmas gift. They sell fast because millions in towns and on farms use oil lamps and lanterns. Makes ordinary kerosene burn like gas. Gives clear, odorless white flame—no smoky chimneys. Quantity Prices: $2.50 per Dozen; 12 Dozen, $26; 25 Dozen, $50. Shipped C. O. D., one-half cash with order. Sell like hot cakes at 50c each—nearly 200% profit. Just the thing to sell for Christmas gifts. Send your order TODAY. Agents' samples, 50c, or three for $1.

STEEL MANTLE LIGHT CO., 1217 South Main Street, Adrian, Michigan

EAST $1.00 SELLER!

$10 to $25 A DAY EASY!

AMAZING NEW CHANGEABLE SIGN! Sells on sight to all Merchants, Restaurants, Lunch Rooms, Garages, Cigar Stores, Barber Shops, etc. Most stores buy two. Biggest sign value ever offered at $1.00 (Different than all others.) DON'T WORRY ABOUT HARD TIMES! Get a few dozen of these new, quick, easy selling Signs—and live on "easy street"! Sample Sign, $1.00. Dozen Signs, $6.00. 50 Signs, $20. Cash with order. (No shipments C. O. D.) RUSH YOUR ORDER FOR 50 SIGNS TODAY!

AMERICAN SALES COMPANY, Sign Dept., Springfield, Ill.

START A CANDY KITCHEN

In your own home. Our course, plainly written, enables you to start this highly profitable and attractive business at a very small cost. The complete course, written by an authority ($10.00 Course), sent prepaid for $2.00, or send self-addressed envelope for our descriptive circular giving more information. AGENTS' SUPPLY CO., 295 Garnett St., Atlanta, Ga.

SAY "I SAW IT IN THE BILLBOARD."

SIGNS, BANNERS, CARDS

PAINTING MADE EASY with Letter Patterns. Sizes and Styles for all practical uses. Write for Free Samples. JOHN F. RAHN, 6212 Neva Avenue, Chicago.

AGENTS—SALESMEN

You can make $20 to $25 daily selling our

PHOTO MEDALLION

Send for our new Catalog and Revised Price List.

MEDALLION NOVELTY CO., 288 Bowery, New York City.

FELT RUGS

NEW MATERIAL **$13.00** Per Doz.

Sample, Prepaid, $1.25.

E. CONDON, 12 Pearl Street, Boston, Mass.

to $40. This year it has been anything from $3 to $10. Boys contemplating making this town or any other North Carolina town should save trouble and money. The South is a bad place to be broke in. I intend to stay around Winston-Salem until Christmas. In closing I want to mention that there are here three tire patch joints, two with shivs, two with sharpeners, two with whitestones and wire jewelry, six working medicine, about 15 sheetwriters, two or three pit shows and a half dozen walking peddlers, all on one street and within an area of four blocks. So, boys, take a tip from a squareshooter. Don't come here or go into Alabama. Georgia and the rest of the South almost as bad."

DOC HOMER ANDERSON pipes from De Queen, Ark., November 17: "Opened here for two weeks. Playing to big crowds despite the rain and business is good. Have a wonderful banjo picker. That funny black-face comedian, String Beans, is making a big hit with his bits. The missus is going over wonderfully in straights. Have a house car, one touring car, and oh, I am still selling Becker's herbs. The crowds are exceedingly large and all have a few dollars to spend with a good, clean medicine show. Have been visiting in the office of Dr. Bill Henderson, the Southern sales manager for Seatone Tonic. They are putting in a branch here and you should see the new package. Met Mr. Dale, an old-time novelty man. Also met Jack Cable and W. D. Edgington selling specialties and correspondence school courses. Mr. Dale is wintering here and gave a special dinner in honor of Mrs. Anderson, which was attended by Bill Henderson, Jack Cable and wife, W. D. Edgington and myself. It sure was some swell feed. It made you think of the days of old when all the keisters and tripes met in convention. I entertained with magic. Would like to hear from Dr. Jack Dillon and Dr. Walls. Write me in care of *The Billboard*."

FIRST CHRISTMAS GREETINGS to the boys and girls of Pitchdom come appropriately from the "King of Park Row", Harry S. Maier, whose business card reads: "The General Auction Sales Company, General Merchandise, 89 Park Row, New York." Harry took a 10-year lease on that building when he checked the tripes and keister and began his auction pitches, which run from 10 a. m. to 6 p. m. daily. The customers on Park Row know the dandy high pitchman today just as the customers knew him a few years ago in Red Bud, Ill.; Red Bird, Md.; Red Bluff, Cal.; Red Eagle, Okla.; Red Fish, La.; Red Hook, N. Y.; Red Apple, Wash., and Red Barn, Tex. And all of them contributed to the establishment of Harry's present business. He is still a patient at Mount Sinai Hospital, New York, but the biz is humming and hospital bills don't worry the patient. He pipes under date of November 22: "Just a word for everybody and wishing them all good luck for Christmas biz. I have been here now in the hospital 240 days and I am going away from here Sunday, thank God, after a very serious operation. If any of the boys are in my neighborhood I would like them to drop in and say hello. I am enclosing a card of the old stand. I feel like a bird just getting out of a

Mysterious Cigarette and Cigar LIGHTER

Make $40 a day Easy!

No Wind Can Blow It Out.

MONEY! Elmers sold 48 in day. Johnson cleaned up $63 in two days.

Agents: Here's something absolutely new to sell. The Masterlite! Takes a second to demonstrate. Produces a flame no wind can blow out. No flint. No friction. Works like magic. Men wonder what makes the flame.

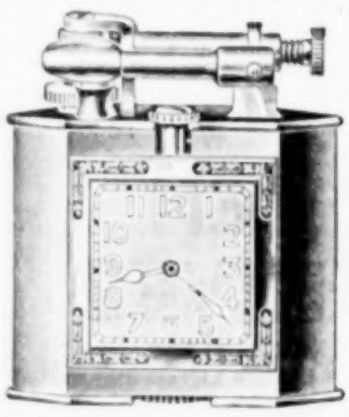
Sells for 50c — With Fluid, Ready for Use.

Your Profit, 100% or Over.

Does everything $10.00, $20.00 and $50.00 Lighters do. Sells like blazes for 50c. Every Lighter guaranteed 10 years. Sure-fire selling plan gets orders new easy way. You can make $20.00 a day selling to dealers. First orders lead to everlasting repeat business.

Send for Sample or Dozen—Now. No experience necessary. Spare time workers make $5.00 to $10.00 an hour. Send 50c for special sample Lighter. Or order dozen for $3.00. Packed in beautiful counter display box. Each Lighter comes packed with a liberal supply of Fluid, ready for use. You can easily sell this dozen to consumers and make $3.00 profit, or use it to take orders from dealers. Sure-fire selling plans free with sample or dozen. Money refunded if you don't find them quick sellers. S. MASTERLITE MFG. CO., 110 East 23d Street, New York City.

THE NEW WATCH LIGHTER



$4.75 EACH 6 JEWEL Cylinder

$5.50 EACH with 6 Jewel Lever

25% Cash With Order Balance C. O. D.

Leather Covered or High Polish Nickel.

BENSON CUTLERY MFG. CO.

1123 BROADWAY, N. Y.

MEDICINE MEN

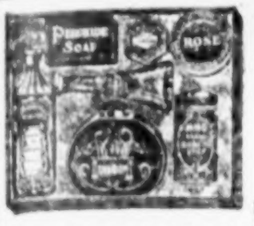
We can supply you with the best selling Herb Package on the market, formula attached. Real medicinal qualities, backed by a bank draft guarantee, at the lowest price consistent with highest quality. Tonics, Liniments, Nerve Tonic Tablets, Salves and Soap. All under your own name if you wish. Write for Price List.

SERVICE THE BEST. ASK OUR CUSTOMERS.

BECKER CHEMICAL CO.

235 Main St. (Established 1890), CINCINNATI, O.

AGENTS, STREETMEN, MAIL ORDER DEALERS, CONCESSIONAIRES wanted to sell good selling Novelties and Specialties. Write BAUERLE, P. O. Box 13, Station U, New York City.



New Tip-Top Monster 7-Piece Set

YOU SELL FOR $1.00 — YOUR PROFIT 70c EACH SET

1 BOTTLE SHAMPOO.
1 BOTTLE COMPLEX. BLOOM.
1 JAR COLD CREAM.
1 BOTTLE PERFUME.
1 TIN OF ANTISEPTIC TOOTH POWDER.
1 CAKE COMPLEX. SOAP.
1 CAKE CASTILE SOAP.

SEND $3.00 FOR 10-SET TRIAL ORDER

Our CHRISTMAS SPECIAL is a 3-piece BEAUTY SET, combining FLASH, VALUE, QUALITY, and yielding over 200% PROFIT. Contains 1 Bottle Perfume, 1 Bottle Toilet Water and 1 Box Scented Face Powder. 10-Set Trial Order, $3.00.

Samples of Either Tip Top or Beauty Sets, 75 Cents, Postpaid.
Catalogue of Toilet Articles and Home Products sent on request.

SPECIAL CLOSE-OUT of 4 Gross Sachet Powder, in Fancy Bottles, $7.20 per Gross. Retails for 25 Cents.

UNITED PERFUME COMPANY
21 East 17th Street, NEW YORK

MOUNTAIN LAUREL

HEADQUARTERS

SEND US YOUR ORDER FOR

LAUREL and DAHLIAS

ERIC JOHNSON, Inc., 630 S. Wabash Ave. CHICAGO, ILL.

MY PENS ARE RIGHT—MY PRICE CAN'T BE BEAT

Manufacturers of 14K. SOLID GOLD PENS AND PEN SETS. Also 14K. GOLD-PLATED POINTS. Our price will interest you. Auctioneers, Window Workers, Premium Users, it will pay you to write. Send $1.00 for assorted samples. Money refunded on request.

NEW YORK FOUNTAIN PEN AND NOVELTY CO., Inc. 32 Union Square, NEW YORK, N. Y.

WANTED!—Agents and Salesmen

To sell Popular Sheet Music to stores where music is sold and house-to-house in localities where there are no music stores. You buy the Music direct from us for 12c per copy and sell it to music stores for 18c per copy, or 30c per copy where you sell it house-to-house direct to the public. We publish and distribute three (3) Popular Songs in sheet music form: No. 1—"Belle Isle, Little Queen of All Islands." No. 2—"Chingtu." No. 3—"Day Dreams." Send an order and remittance for as many copies of each as you wish and begin to make money at once. Address

ROMAN ARNDT MUSIC PUB. CO., P. O. Box 1401, Detroit, Mich.

CLOSING OUT

300 Gross Nickel Key-Rings, 44c per Gross.
65 Gross Ejector Cigarette Holders, $4.85 per Gross.
29 Gross Cigar Lighters, Cigarette Shape, $8.45 per Gross.
65 Gross Reading Glasses, 2-In., with Handle, and Folding, $7.75 per Gross.
84 Gross Solid Steel Pocket Scissors, 4-In., $7.25 per Gross.
15 Gross Leather Key Cases, 6 Hooks, $4.45 per Gross.
17 Gross Genuine Leather Tightwads, $8.75 per Gross.
165 Gross Genuine Horn Fine Combs, $4.65 per Gross.
96 Gross Genuine Horn Dressing Combs, $7.65 per Gross.
42 Gross Genuine Horn Barber Combs, $6.45 per Gross.
108 Gross Smoking Pipes, Real Briar, 25c Value, $11.85 per Gross.
42 Dozen Genuine Meerschaum Pipes, one in Case, $11.65 per Dozen.
18 Dozen 4-Piece Pipe Sets, Amberite, Fancy Colors, $19.75 per Dozen.
9 Dozen 2-Piece Pipe Sets, Amberite, Fancy Colors, $11.50 per Dozen.
383 Dozen Jack Knives, Extra Fine Quality, $1.45 per Dozen.

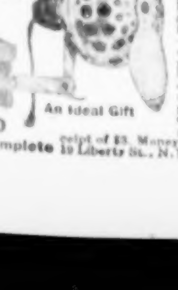
G. & J. IMPORT CO., 675 Broadway, N. Y. C.

Agents Wanted

To sell our leader Assortment of Christmas Greeting Cards and Folders all steel engraved and lithographed in colors. 100% profit for you. Costs you 50c; sells for $1. Sample box, including postage, 65c; mounted sample, including postage, 90c.

I. ROBBINS & SON
203 Market Street, Pittsburgh, Pa.

Spinning Auto Light
SPINS WITH THE WIND NIGHT or DAY

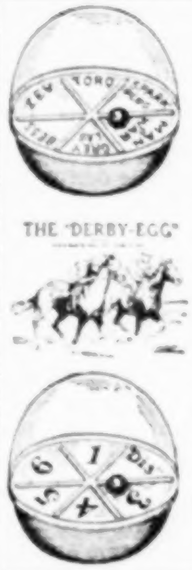


An Ideal Gift

$3.00 Complete

The Flying Ace

Spinning airplane windmill rainbow auto light. Beautiful color combinations. The most beautiful light in the world. The Daddy of them all. Red, White & Blue—Blue, White & Orange—Red—Green—Yellow for Taxis—Special colors for colleges, etc. Anyone can install to any part of auto, truck, motorcycle, boat or airplane quickly. Ideal chromium plated radiator ornament—spins night or day. Just patented. Furnished complete. Order today. Pay mailman $3 plus postage or prepaid on receipt of $3. Money back guarantee. Go Light Co., 19 Liberty St., N. Y. C. Dept. 105, Agents Wanted



The "Derby-Egg" Race Horse Game

Hustlers, help us introduce this new game in time for Xmas selling. It is RED HOT! New and fascinating. Six horses, with odds and handicaps. Great demonstrator, parlor or pool room, cigar stands, clubs, offices, any place where men and women gather. Retails for $1.00 complete. Easy to carry and will sell fast, so easy to explain that a child can understand it in ten seconds. Sample, $1.00, Postpaid U. S. A., with quantity prices to agents.

CASH IN ON THIS ONE! A REAL WINNER!

KANT NOVELTY CO.
246 Third Avenue, PITTSBURGH, PA.

LUCKY SNAKE RING!

Biggest seller. A real flash. Genuine 14-Kt. gold shell, three large and six small Brilliants. Looks like a million dollars. And HOW it sells. Simply show ring. Most everybody buys. Get a sample—you'll be convinced. Price, $12.00 per Doz. Sample, $2.00. If you are looking for a real winner, take the Snake Ring.

ORIENTAL IMPORT CO.
287 Broadway, NEW YORK, N. Y.

AGENTS 500% PROFIT

Genuine Gold Leaf Letters

Guaranteed to never tarnish. Anyone can put them on store and office windows. Enormous demand, large profits. Paul Clark says: Smallest day $28.70. R. L. Reel made $920 in two months. Write today for free sample and liberal offer to general agents.

Metallic Letter Co., 439 N. Clark, Chicago

SELL GOLD WIRED BEAD NECKLACES

With 10-year Written Guarantee. Every sale makes a friend and a booster. Repeat orders come in year after year. Many making as high as $100.00 a week. Write for further particulars.

BARNES, the Bead Man, 24 Calender St., Providence, R. I.

cage. It's all been like a dream; I am happy to still be a reader of Pipes, altho I have not been among the knights on the road for three years. Here's hoping all my friends are enjoying the best of health. I beg to remain a real friend of the boys and the workingman. P. S.—The moral to the story is 'Smile, smile, smile,' and you'll never strike a bloomer."

GEORGE (MECHANO) STEVENS, the human automaton, who was a featured attraction at the Food Show and Household Exposition held under the auspices of the Detroit Retail Growers' Association, November 12 to 18, reports: "The show ran 10 days and 11 nights in two big halls. There were 300 booths. Thirty were given over to perfume workers, soap, corn dope, medicine, fountain pen and whitestone workers, white ivory, novelties, toys and refreshments. The big show was staged by President McCusick and Secretary Ray Dunham. Pitchmen I had not seen for many years, but who still breathe deeply, had booths. The famous 70-year-old Quaker Doctor was there; the Racuma Medicine Man, known as Chief Silver Cloud; Mac McClain and Dr. Snyder, the oldtimer; Chief Mexes (Homer W. Bunce), who carried Old Glory from coast to coast in 1917 and 1918. He is one of the most prosperous med. workers in the world today. Lester Kane was at the soap booth. Mike Devine and Bremen had the corn cure. Jack and Helen La Mare were doing just fine. Dick Hull was getting his with the 4-in-1 kitchen knife. Shorty Crandall was there with the can openers. Mrs. Bert Iberson had the needle-threader and sock-darner booth. Mr. and Mrs. Jack Bryan had the art booth with glassware and leather and worked at the piano in the afternoons entertaining. Mr. and Mrs. B. Glaumer worked whitestones, and in another booth were Mr. and Mrs. Dowling. Ed J. Campion and his troupe of snappy demonstrators had two perfume booths. C. Flanagan Dowling had the ham-and-bacon wheel. T. F. Stout, of Dayton, had the toy airplane concession. The Great Cahills were on the carved ivory stand. There were many others. I had many visitors, among them a mechanical man I broke into the business in Cleveland, O., in 1916. He is Georgie Lewis, now principal comedian at a Detroit loop theater."

JEFF DAVIS, KING OF HOBOS, stopped at the Pipes desk long enough to say he will never invite Jim Tully to another party. He added he didn't believe Jim was just a respectable working-girl anyway. He suspects Jim of being the mumza-bumza who originally started the rumor that there ain't no Santa Claus. Then he went back to his office (Jeff is the editor of *The Picket*, Union Labor monthly, published in Cincinnati) and wrote some critical words about the Jim Tully he met at his Hobo Ball in

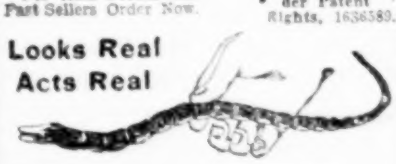
NATURAL TOYS

A POSITIVE SENSATION In Assorted Flashy Colors.

NOTICE! Manufactured Under Patent Rights, 1636589.

For Real Profits and Fast Sellers Order Now.

Looks Real Acts Real



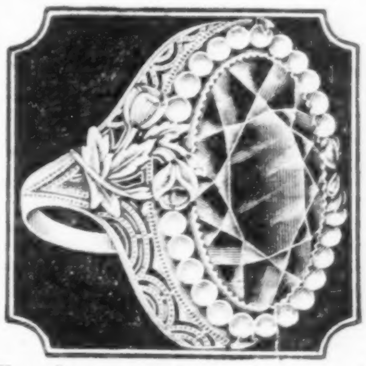
FISH $7.00 per Gross. SNAKES $7.00 per Gross.
25% Deposit, Balance C. O. D.
Manufactured by the
ART CRAFT NOVELTY CO.
5 Hampden St., Roxbury, Mass.

NEW SELF-WINDING TOP. Bright assorted colors, with metal spinning parts, 2½ inches high, 5 inches in circumference. For store window or street. Price to you is right. Direct from manufacturer. No sales talk required. Just spin and sell. Orders shipped same day. Box of 15 Samples, postpaid, $1.00. Gross, $6.50. 25% with orders, F. O. B. New York.

BAY TRADING CO., Suite 1001, 507 Fifth Ave., New York City.

MONEY MAKERS $1 Pkg. Laxated Herbs (Soluble) Tonic, $1 Doz.; 50c Pain-Killer, 75c Doz.; 25c Corn Cure, 60c Doz.; 25c Shampoo-Skin Soap, 50c Doz. Guaranteed repeaters. Samples, 10c Each postpaid. CHAS. FINLEY MED. CO., 4151 Olive, St. Louis, Mo.

GOING OVER Tremendously



The above cut shows the ring that requires no selling ability. Every woman wants one, so get in line. Order today! Made of sterling silver surrounded with seed pearls strung on wire with any colored center stone.

B5737—Per Dozen, $7.75
Sample Prepaid, $1.00

We require a deposit of 25% on all C. O. D. orders.

Write for our illustrated catalogue of jewelry, watches, silverware and optical goods. Mailed free to you on application.

ALTER & CO.
165 W. Madison St., Chicago, Ill.

Ole' Million Face

THE NEW CHANGEABLE BLOCK GAME

This unique block game composed of 11 blocks, having highly colored designs on each side of the cube, which, by rotating one at a time, you can actually make millions of changes and combinations. What a marvelous pastime, having millions of laughs while operating OLE' MILLION FACE GAME.

67,108,864 Different Expressions

SELLS ON SIGHT!

Reliable Novelty Co.
(Authorized Distributors)
728 Chestnut Street, PHILADELPHIA, PA.

FREE HAT GIVEN WITH EVERY RAINCOAT SALE!

Make $10.00 to $25.00 Daily

Taking orders for newest style Trench Model Aviator Sport Coats, Slickers, Raincoats and Topcoats for Men, Women and Children!

Latest styles, all colors $2.65 up. All fast sellers!

Free to Agents

A Raincoat given FREE to every agent. No experience necessary. FREE samples furnished on first request! Write TODAY. Begin to make Big Money!

King Outfitters, Dept, 16,
3306 W. 26th St., Chicago

3 SHIRTS, $4.95
GENUINE ENGLISH BROADCLOTH.
White, blue, gray, tan, lavender, green. Agents make $1.00 commission on each order. EUREKA SHIRT COMPANY, 721 Sixth Ave. A, New York.

RING TAIL ACROBATIC MONKEY

Tickles the Children Amuses the Old

A SENSATIONAL SELLER

Mounted on a long Jap Walking Stick, this appealing Ring-Tail Monkey bows his head at the pull of the string. His legs, tail and body go thru other life-like movements at the same time.

Hung on the coat pocket, over the shoulder or carried as a cane he does his monkey business just the same.

Monkey inflates and deflates same as toy balloon.

A READY SELLER AT 35c AND 50c.

Costs only $14.50 per hundred

One-fourth deposit, balance express C. O. D.

Wire your order and deposit for a case of 100 and get busy now, or send $2.00 for a sample dozen by prepaid parcel post.

Cincinnati Doll Co.

311-313 E. 12th St., Cincinnati, Ohio

HERE'S A KNOCKOUT

The original No. 25 ROSE offered direct to you at wholesale price. This Rose when displayed on natural laurel sprays sells at sight. A wonderful value at indoor and outdoor doings. Colors: Red, Pink, White, Yellow, Ward and Two-tone Effect.

PRICE: $4.75 PER HUNDRED OR $45.00 PER THOUSAND

25% deposit with order, balance C. O. D. Send 65c for sample line.

The Artificial Flower with the Natural Effect.

EASTERN FLOWER MFG. CO.

2307 WASHINGTON ST. BOSTON, MASS.

SENSATIONAL PERFUME IDEA

This bronze and attractive looking container comes saturated with the finest perfume odors. Your refills will build up a perfume business.

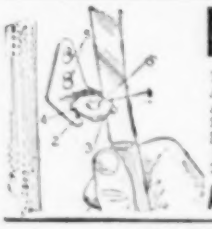
It hangs in any room. Beautifies and deodorizes. One bottle saturated in this composition flower basket has the strength to last 30 days. You simply remove the cork from the bottle of perfume and let drip gradually into the container.

Like a breeze from the rose beds of Pasadena

Mail 50c for sample. Retail price $1.00. Refills 50c.

Prices, samples and information promptly mailed.

HAAG & HAAG, Inc., Rochester, N. Y.



Demonstrators-Pitchmen

Here it is. Just out. The A.-C. KNIFE, SCISSOR AND SMALL TOOL SHARPENER. Patent pending. A keen featured, well made article. They will pass out fast on demonstration, for every home is a prospect. Factory Price: 100 Lots, $7.50; 500 Lots, $7.00 per 100; 1,000 Lots, $6.50 per 100. Postage extra. Samples, 25c. A substantial deposit, balance C. O. D.

A. COLBERT, Box 548, Ocean Park, Calif.

MAKE GOOD LIVING ALL WINTER

Anyone can make $100.00 a week or more during the entire winter easy, with our BUTTON CAMERA, taking photos indoors. It can be operated anywhere with a 500-watt lamp. Plug it in any socket and operate your camera successfully.

FREE—FREE—FREE

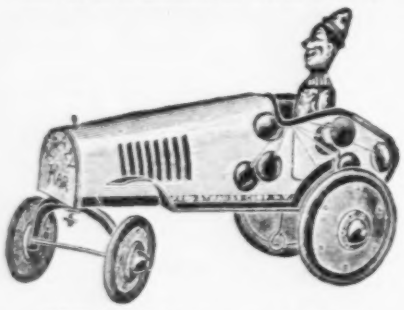
One Lamp, including Bulb and Tripod, free with every BUTTON CAMERA purchased at catalogue price during entire month of December. Offer expires December 31. Best Holland and German Plates, tranlshproof Frames, improved Blackbak Cards and Folders, ready for shipment.

DON'T DELAY, SEND YOUR ORDER IN TODAY

BENSON CAMERA CO., 25 Delancey Street, New York City

Largest Manufacturers and Distributors of One-Minute Photo Products in the World.

STREETMEN — PEDDLERS



MECHANICAL TOYS

TO CLOSE OUT AS ARE

No.		Per Doz.
B9002	KRAZY KAR	$1.80
B9002	KRAKA JACK	1.80
B9004	TRICK AUTO	1.80
B9006	YELLOW TAXI	2.25
B9007	KNOCKOUT PRIZE FIGHTERS	2.25
B9008	HAM AND SAM	4.00
B9009	SPARK PLUG AND BARNEY	4.00
B5270	PICKING PEACOCKS (Wood). Gr.	4.50

CHRISTMAS GOODS

No.		Per Doz.
B9318	TEDDY BEAR, Plush. 18-In.	$11.75
B9330	MAMA DOLLS. Dressed. Long Curls. Large Size	33.00
B8811	PICK PICK MECHANICAL BIRD	4.00
B8010	FACE FIRE FLY TOY	2.40
B9010	JAZZ NIGGER. Gross	9.00
B5180	TOY LUXAPHONE. Gross	4.00
B5431	TOY SAXOPHONE KAZOO. Gross	4.50
B8000	CELLULOID GRAND CALLIOPE WHISTLE. Gross	9.00

We require deposit of one-third on all Toy orders, balance C. O. D. We have big lines of Watches, Clocks, Silverware, Novelties, Notions, Give-Away Goods, Slum Jewelry, Salesboards and Salesboard Goods. Catalog free.

SHRYOCK-TODD NOTION CO., 822-824 No. 8th Street, St. Louis, Mo.

HOLIDAY "QUALITY" TOILET SETS

FINE HIGH-GRADE TOILET PREPARATIONS, ATTRACTIVELY ARRANGED IN HANDSOME HOLIDAY "GIFT" BOXES.

You can always go back and sell your customers over again.

WHOLESALE PRICES:

100-Box Lots, 25c Box....$35.00 | 50-Box Lots, 26c Box....$18.00
25-Box Lots, 27c Box.... 9.25 | 12-Box Lots, 28c Box.... 4.56

Less than Dozen-Box Lots, 40c Box; One Box, for Sample, $1.00.

WE ARE ALSO AGENTS FOR THE FINEST FRENCH PERFUMES. Packed in fancy colored boxes, hinged covers and both SATIN AND PLUSH LINED. One to five pieces to a box. Wholesale prices range from $1.00 to $3.00 a box.

ORDERS SHIPPED SAME DAY RECEIVED

If Money Order or New York Draft for amount of order is attached.

SPECIAL DISCOUNT ON LARGE ORDERS.

AMERICAN TOILET PREPARATIONS CO., Inc.

Retail Value, $2.00. 71-77 Park Place, Dept. E. NEW YORK CITY, N. Y.

RUN MENDER DEMONSTRATORS

If it's SHORT LATCH you want, here it is! MONEY BACK IF NOT SATISFIED. Thousands in stock. No delay. Note our low prices. Directions FREE with all Needles.

MEDIUM LATCH, Rubber Handle. Per 1,000, $15.00; per Gross	$ 2.50
MEDIUM LATCH, Spiral, Smooth Wood Handle. Per Gross	4.00
MEDIUM LATCH, Mahogany Finished Handle. Per Gross	5.00
SHORT LATCH, Mahogany Finished Handle. Per Gross	8.00
CHIFFON LATCH, Mahogany Finished Handle. Per Gross	10.00

All new perfect Needles. When ordering be sure to state which you want. Send deposit, balance C. O. D. WRITE FOR SAMPLES AND QUANTITY PRICE LIST TODAY.

NATIONAL NEEDLE CO., 19 S. Wells Street, Chicago, Ill.

New York, saying in part: "Jim Tully, novelist, who claims to be 'Happy' Jim Tully the original, is a fake and four-flusher. He might have been a bum, but never a hobo. The real Jim Tully was at the Hobo Ball in New York City December 30, 1922, and the story about the Hobo Ball was given plenty of publicity in New York City and thruout the country. It was 'Nelse' of *The Billboard* who wrote three columns of live notes on the Hobo Ball given at Tammany Hall and it can be found in *The Billboard*, issue of January 6, 1923, page 99. In the story he mentions 'Happy' Jim Tully a famous bo who acted as Jungle Judge at the Hobo Ball. The original Jim Tully was a great soldier during the World War and when he came back we worked together in the Liberty Loan Drive in New York City. A lot of people in New York can bear me out as to the truth of the above. Then afterwards this other Jim Tully, whose name is really Jim Tully, captures the title of 'Happy' Jim Tully, stealing the publicity that was given to the original 'Happy' Jim Tully, and in the fall book section of *The Nation*, October 8, 1924, two years afterwards, comes out on the back page with a hobo autobiography, *Beggars of Life*. The picture, *Beggars of Life*, was shown recently in Cincinnati at the Capitol Theater. I dropped in to see it—it was the worst I've ever seen—it truly was a bum picture, not a picture of hobo life—for anyone who has ever been on the road knows that there is a difference between hobo, tramp and bum."

G. T. (WHITESTONE) HYLAN piping from Huntsville, Ala.: "I am sending in a line for the pipes which I hope will be of some benefit to the boys who anticipate coming south for the annual b.r. I have been working the Southern States since the last of August and tho I have been 29 years in the hocus-pocus business, never have I ever seen the mazuma quite so hard to round up. By interviewing some of the other boys I find conditions the same with them. Now I want to say a word about jam men. Personally I do not think a jam man closes a town. I never see one work without being impressed with the eternal fact that the average road man, who is always knocking the jam man, would do the same thing if he had the nerve and was heavy enough above the ear. Here is what closes a town. Get this straight. It's the guy who sits around the lobby of the hotels with a wad of $1 bills and tells all the natives that he had a $300 or $500 day, when in reality he managed to pay hotel bill and make next town. You windjammers, why don't you keep your lip about those big days? You will have fewer closed towns. Don't you realize that the average local merchant is having at this time a hard time making the grade and he does not look with favor on the pitchman who comes into a town and takes away a sackful of money? Personally, my business is not affected to any great exten by closed towns, only when I work in a store building. I often find the reader prohibitive. The Mrs. and I are still working whitestones with positively the most elaborate window flash in America. Know your onions thoroly and manage to make the next town, provided God is willing."

Two Big Numbers — Funny Spectacles

WITH GROTESQUE NOSE

AND

GOO GOO OR ROLLING EYES SPECTACLES

BOTH OF THESE

$1.75 Doz.; $20.00 Gross

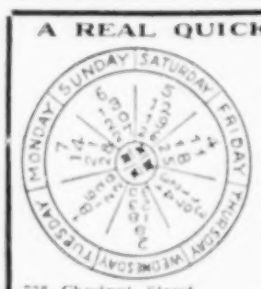
JOBBERS, WRITE FOR QUANTITY PRICES. If not rated, a deposit is required on all orders. Write for Catalog of Jokes, Tricks, Puzzles, etc.

SOLE DISTRIBUTORS.

FRANCO-AMERICAN NOVELTY CO.

1209 Broadway, NEW YORK CITY.

A REAL QUICK SELLER



A bronze pocketpiece, having perpetual calendar. Can be set and locked. Beautifully finished. Carries plain souvenir or advertising back. Sells for 25c. Patented and protected. Write for yours quick.

RELIABLE NOVELTY CO., (Sole Mfr.)

778 Chestnut Street, Philadelphia, Pa.

RAZOR STROPS—Size 17½x14. Dozen, $1.50. Size 21½x20. Dozen, $3.00. Strop Dressing, Gross $4.00. Sample Assortment, 40c. J. O. STERRITT, 602 E. 14th St., Oakland, Calif.

CHRISTMAS CARDS

Biggest value box assortment on the market. 21 high-grade Engraved Cards and Folders. All envelopes fancy tissue lined; 24 beautifully colored, lithographed Christmas Seals. Fastest $1.00 seller. Costs you 50c, postpaid. Send $1.00 for two sample boxes and get started quick. Money refunded.

THE JAMES LEE COMPANY,

29 S. Clinton, Dept. B, (Canal Sta.), Chicago.

PERFUME

COUPON WORKERS—DEMONSTRATORS

A beautiful ½-oz. Bottle, in Royal Blue Box, Gold Lined, Gold Embossed Label for the ridiculously Low Price of.............. **9c**
(This is not cheap Perfume)

NARCISSE, CHYPRE, JASMIN, ORCHIDE, INDIAN ROMANCE. Also 1-Ounce, 6-Dram, 3-Dram, same finish as above. Standard Royal Blue, Rouge, Lip Stick, Powder, Solid Perfume Cream. Sample of all, $1.00, refunded on first order. Save money, buy direct from manufacturer, as he has the quality. FREE Demonstrating Spray and Newspaper Mats.

A. ROBERT, French Perfumeur,
2832 Alta Vista Terrace, Chicago, Ill.

AT LAST!—BOYS

AMERICAN ACE AEROPLANE KITE.
(Ace of All Model Aeroplanes)

Ready to fly in 15 minutes. No tools required in assembling.

"AMERICAN ACE" is guaranteed to fly. Will zoom, loop, barrel roll, and do other circus stunts. Can get altitude of 5,000 feet, and will fly for hours.

Wing spread, 33 inches. Constructed of Hickory, Holland Cloth, Aluminum struts and spars, adjustable stabilizer, etc.

Price, $2.25, Complete with 400 ft. Flying String. Larger Size, $3.25. Parcel Post prepaid. 25c Extra West of Rocky Mountains.

RELIABLE NOVELTY COMPANY
(Authorized Distributors)
728 Chestnut Street, Philadelphia, Pa.

STREETMEN'S SPECIALS

CHIPPERS, THE PICK PICK BIRDS.
All-metal Bird, highly colored plumage, with metal legs and feet. Has wind up vibratory movement which when set in motion simulates a bird picking up seed. One of the best demonstration mechanical toys in the market. Each in a box.

PLUSH PICK PICK BIRDS.
Per Doz., $4.00; Per Gr., $45.00

FLYING BIRDS ON STICKS,
With Airplane Propellers,
Per Gr., $4.00

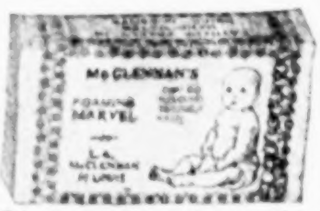
AIRPLANES WHICH ACTUALLY FLY,
$4.00, $5.00 and $6.00 Per Doz.

FREE CATALOG Send for our Mammoth 240-Page Catalog.

KINDEL & GRAHAM
(The House of Novelties)
782-784 Mission St., San Francisco, Calif.

SOAP WORKERS

Good Soap In A Very Attractive Package.



$4.00 Per Gross

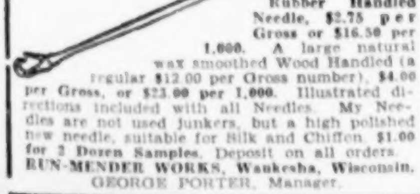
Get going on this and save a lot of grief. One-fourth deposit, balance C. O. D.

YES—IT IS NEUTRAL.

LA-MC-CO. PRODUCTS
109 North 15th Street, ST. LOUIS, MO.

RUN MENDERS

Sold by the thousand —and my prices.

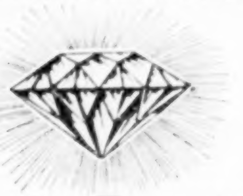


Rubber Handled Needle, $2.75 per Gross or $16.50 per 1,000. A large natural wax smoothed Wood Handled (a regular $12.00 per Gross number), $4.00 per Gross, or $23.00 per 1,000. Illustrated directions included with all Needles. My Needles are not used junkers, but a high polished new needle, suitable for Silk and Chiffon. $1.00 for 2 Dozen Samples. Deposit on all orders.
RUN-MENDER WORKS, Waukesha, Wisconsin.
GEORGE PORTER, Manager.

Advertise in The Billboard—you'll be satisfied with results.

EGYPTIAN DIAMONDS

The World's Greatest Reproductions of Genuine Diamonds.



A Word About the Egyptian Diamonds

The World's Finest Reproduction of Genuine Diamonds.

When shown in New York City, these new Egyptian Diamonds created a sensation. Egyptian Diamonds are the only pure blue-white stones known and are the nearest approach to a Diamond. They have a wonderful brilliancy and are very highly polished, are very hard and their wearing qualities are lasting. Egyptian Diamonds will stand the Diamond test of beauty, fire and acid, they cannot be told from a genuine Diamond, are absolutely perfect in cut and color, have no flaws or imperfections, will not chip or crack, are indestructible and will last forever. Do not compare Egyptian Diamonds with ordinary imitations.

Put your faith in Rings that won't disappoint you. OUR NEW RINGS DEFY ALL COMPETITION for REAL QUALITY AND FLASH—IT HAS BOTH. THE PRICES ARE RIGHT.

Holiday Specials for Agents, Salesmen and Window Workers. Start now by ordering your samples.

No. 2609. Ladies'. Set with fine cut Egyptian Diamond.
Each, net $1.50
Per dozen, $15.00

No. 1268. Ladies'. Set with ¼-Kt. fine cut Egyptian Diamond.
Each, net, $1.00
Per dozen, $9.00

No. 1213. Ladies' Filigree. Set with two Egyptian Diamonds, Blue Sapphire in the center and two triangular Sapphires on shank.
Each, net, $1.75
Per dozen $18.00

No. 2549. Ladies'. Set with fine cut Egyptian Diamond.
Each, net, $1.50
Per dozen $15.00

No. 2534. Gent's. Box Mounting.
Each, net, $1.50
Per dozen $15.00

No. 2856. Ladies'. Set with fine cut Egyptian Diamond.
Each, net, $1.25
Per dozen $12.00

No. 2530. Gent's Heavy Weight. Set with ½-Kt. fine cut Egyptian Diamond.
Each, net, $1.75
Per dozen $18.00

No. 2539. Gent's Fancy Engraved. Set with ½-Kt. fine cut Egyptian Diamond, two Sapphires in shank.
Each, net, $1.50
Per dozen $15.00

No. 2869. Gent's Extra Heavy Weight. Hand Engraved. Set with 2-Kt. fine Egyptian Diamond.
Each, net, $2.00
Per dozen $18.00

No. 2850. Gent's Fancy Engraved. Set with 1-Kt. fine Egyptian Diamond, two Blue Sapphires in shank.
Each, net, $2.00
Per dozen $18.00

No. 2067. Ladies'. Set with ¼-Kt. fine cut Egyptian Diamond.
Each, net, $1.00 !
Per dozen $9.00

SPECIAL OFFER—The above eleven Rings, to introduce to all white stone workers throughout the States at special price, $13.50; in Canada, $15.00. Act quickly. Our line is strictly high-grade one. Our Rings sell on sight. A PERSONAL MESSAGE FROM J. A. POWELL TO ALL SALESMEN—I was on the road for many years. I learned from long experience what Rings will stand close inspection and will be bought on sight, and those are the Rings I'm offering you for the holiday season.

We require a deposit of 25% with each C. O. D. order.

ESTABLISHED 1910

THE J. A. POWELL COMPANY

Wholesale Jewelers and Importers of
Synthetic Precious and Semi-Precious Stones
406 Main Street P. O. Box 850 Houtson, Texas

NOW IS THE SEASON! LOOK! GREATEST MONEY MAKER Bar none

Agents, Pitchmen and Street Workers

MAKE $500.00 BEFORE CHRISTMAS

Whether you sell Steamproof direct—to stores (with display easel cards)—hire Salesmen—or on the street corners, you can make $20.00 a day. Steamproof prevents glass steaming—cleans and polishes any glass. Nothing like it for glasses, windshields, mirrors and windows—easy demonstration sells 9 out of 10. Send $2.00 for sample doz., or 50c for sample can at once.

Hire sales people to work for you and make more money than you ever did in your life.

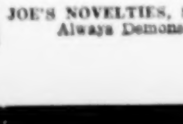
Steamproof Products Co.
31 E. Grand River, Detroit, Mich.

TWO GOOD SELLERS

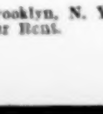
For Demonstrators, Pitchmen and Agents.

THE NEW IMPROVED HUMANAPHONE. Gross.................. **$10.00**

THE ONE-MAN JAZZ BAND. Imitates Cornet, Trombone, Fiddle and Cello.



$6.00 GROSS
Samples of Both, 25c.
25% deposit, balance C. O. D.



JOE'S NOVELTIES, 84 Court St., Brooklyn, N. Y.
Always Demonstration Space for Rent.

No Wind Can Blow It Out

I'LL PAY YOU $20 A DAY

To Show My Mystery Lighter to Men.

WHAT MAKES IT LIGHT?

All guaranteed. Sample with Sales Plan, 50c. Sample, Gold or Silver Plated, $1. Agents write for proposition. NEW METHOD MFG. CO., Desk B-8, Bradford, Pa.

Japanese Style Pen, Asst. Colors, $18.00 Gro., $1.90 Dozen.

Japanese Style Pen, with Compass, $21.00 Gross, $2.10 Dozen.

And money-making items for agents in Japanese Decorated Fiber Panels. They retail at from 100% to 300% profit.

Size.	Dozen.	Gross.
9½x20	$0.65	$ 6.50
12x20	.75	7.50
14x22	.90	9.00
12x38	1.50	15.00
14x43	1.65	16.50

We also can furnish with advertising (up to 5 lines) and Calendar Pad attached at additional charge of $5.00 for 100, or $12.50 for 500, or $20.00 for 1,000.

Send for our Price List of over 70 new Novelties. Deposit of 25% for Novelties and 50% for Advertising order must accompany

Japanese Mfrs. Syndicate, Inc.
19 So. Wells, Chicago, Ill.

DAHLIAS

The New Kind $20.00 per 1,000

FLAMING RED RUBBERIZED

POINSETTIAS

Sold by Department Stores at 25c Each,

$9.00 Per Gross

LAUREL SPRAYS

Finest Bushy Quality,

$7.50 Per Case

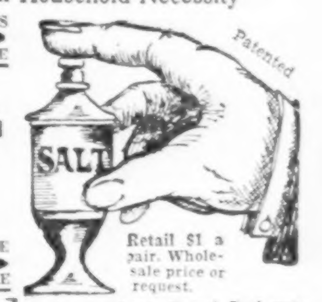
Of 30 Lbs. 25% Deposit.
200 Different Flower Sprays and Novelties Retailing at 10c.
Biggest line for Agents and Peddlers. Send 75c for $2.00 worth of Samples.

BRANDAU ART FLOWER CO.
1542 Milwaukee Ave., Chicago

PASNIK SHAKELESS CELLARS

For Salt and Pepper.
A Real Household Necessity

PRESS HERE
Sanitary
Always Closed
Dealers Wanted everywhere
RELEASE HERE



Retail $1 a pair. Wholesale price on request.

Will send sample pair anywhere. Parcel Post prepaid upon receipt of $1.00.
THE PASNIK CO., NORWICH, CONN.

Ladies' Real Diamond, with Aqua Marine. 14-Kt. Solid White Gold.
$3.75 Each

Ladies' Real Diamond., 14-Kt. Solid White Gold.
$4.90 Each

SEND FOR FREE CIRCULAR OF IMITATION DIAMOND

Rings, assorted, from $1.00 dozen up.
Wonderful Selling Premiums for Agents and Canvassers.
All goods carry bank guarantee.
Deposit on all C. O. D. orders.

National Sales Co.
56 Pine Street,
PROVIDENCE, R. I.
Desk B.

GO INTO BUSINESS AT HOME Operating ORIGINAL "Specialty Candy Factory" I begin spare time. We instruct, furnish Tools and Supplies for turning out HUNDREDS of kinds PURE and DELICIOUS Candies and show how to sell. Profits 100 to 300 per cent — unlimited demand. Men or women. FREE book explains. W. HILLYER RAGSDALE Drawer 42, East Orange, N. J.

FAMOUS T PUZZLE

Greatest Cardboard Novelty of Century. You Can Have $100 Worth of Fun.

Only 10c, Postpaid.

Reliable Novelty Company
728 Chestnut Street, Philadelphia, Pa.

Letter List

Cincinnati ..... (No Stars)
New York ..... One Star (*)
Chicago ..... Two Stars (**)
St. Louis ..... Three Stars (***)
Kansas City ..... (K)
San Francisco ..... (S)
Los Angeles ..... (L)

PARCEL POST

*Bernard, Bert, 12c
Bever, Grace, 4c
*Carl, Currier, 6c
*Connell, C. A., 4c
*Conroy, Edw. L., 4c
Cook, Happy, 25c
De Tullio, Tony, 4c
*Dooley, Bernard, 2c
*Fernando, K. A., 4c
**Forrester, Pearl, 22c
*Fox, Elaine, 2c
*Gaffey, Thos. D., 2c
Gibson, Helen, 20c
*Gordon, Chubby, 2c
**Grimm, Ray, 10c
*Gruberg, Rubin, 2c
*Haffley, C. F., 2c
*Hammond, Jimmie, 10c
*Harper, J. H., 12c
*Humphries, Bert, 5c
Hunting, Mrs. H. E., 4c
*Hutsall, S., 2c
Kirchner, Wm. R., 6c
Kline, J., Fgn.
(S)Laverne, Ed, 50c
(L)Leeper, Peaches, 3c
**Lishman, Harold, 4c
*Martell, Fred F., 4c
*Melville, Harry A., 4c
*Mennetti, Eddie, 2c
Miller, Fred, Fgn.
*Mosleym, Fred H., 10c
*Murray, Chas., 3Cc
Neman, Mme., 4c
*Palarko, E., 4c
Perry, Mrs. Geo. A., 3c
*Phillips, Chas., 2c
(L)Robettas & Deegan, 31c
Roll, Hiram, 10c
Ross, Young Eddie, 9c
*Rovelo, Carlos, 4c
Seymore, Mrs. Lucille, 6c
Shea, Thos. E., Fgn.
Simpson, J. C., 15c
*Simpson, Wm., 2c
Tanset, Frank, 4c
Terry, Thelma, 4c
**Thornton, C. A., 8c
*Valentine, Jas., 6c
Van Hendegan, Frances, 13c
*Walters, Wm. H., 6c
Whalen, Jas., 10c
*Williams, Daisy, 10c
Zenoz, Leslie, 5c

LADIES' LIST

Abend, Mrs. Anna
Abernathy, A. Merle
*Adams, Dorothy
Adams, Elma
(K)Adams, J. C., Curly
Aboma, Madam
(K)Aare, E. M.
(K)Alberti, Gladys
(S)Albertine & Paul
Alcosta, Nellie
Alcott, Mrs. Fabe
Alcott, Mrs. Mary I.
Alderson, Mrs. Helen Scott
***Aldrich, Sam
Aleo, Helen
***Alexander, Cris
Alexander, Mrs. Blanche
Allen, Aline
Allen, Babe
Allen, Edith
Allen, Irene
Allen, Mrs. Leo
Allen, Louise
Allen, Mrs. Phyllis
Allen, Mrs. P. W.
Allison, Mrs. W. M.
**Alvo, Lilly
**Ambler, Mae
Anderson, Mrs. F. A.
Anderson, Midge
*Anderson, Geada
Andrews, Mrs. F. L.
Andrews, Mrs. Dorothy
Arabia, Princess
Archer, Mrs. J. P.
Arenz, Ethel
(K)Arlington, Fred
Armond, Teddy V.
**Arnold, Catherine
Arthur, Miss A. J.
*Ashason, Dollie
Atkin, Mr. & Mrs.
*Aubin, Edith
*Audderbeid, Eileen
*Austin, Edith
(K)Ayres, Mrs. Henry
*Babcock, Joy
Bailey, Mrs. Harry
Bailey, Mrs. Mabel
Bair, Mrs. Ed. S.
*Baker, Evelyn
Baker, Florence
Baker, Mrs. Mabel
**Baber, Mrs. Paul
Baling, Virginia
Balzer, Mrs. Raymond
Banks, Martha
Barfield, Mrs. Bettie
Barker, Miss Sade
Barkley, Mrs. Clyttie
Barkley, Kay
Barkoot, Mrs. Hattie
Barlow, Mrs. Florence G.
***Barlow, Mrs. Harry
Barnard, Mrs. Fern
**Barnes, Charlyne
*Barr, Anna
Barrett, Mrs. Mae
Bartel, Margie
Barthomew, Mrs. A.
*Bartlett, Winnie
Barton, Mary
Basinger, Mrs. Billie
(K)Bates, Mrs. Fred
Bealmont, Mrs. Betty
Beasley, Mrs. Chas.
*Beasley, Mabel
Beaudett, Mrs. Marie
*Beck, Gerty
*Bell, Anna
Bell, Bee
(K)Bell, Mrs. Frankie
*Bell, Gladys
Burns, Barbara
Burton, Mrs. W. A.
*Bush, Jessie
(K)Bussie, Mary
Butler, Mrs. Anna
Butler, Betty
*Burke, Mabel
Cahill, Mrs. Betty
*Cahill, Vivian
Caldwell, Sylvia
**Callahan, Anna
Callahan, Betty
Callahan, Thelma
Camp, Bessie
Campbell, Miss Billy
*Campbell, Mrs. James
Cantwell, Hazel
(K)Capell, Corinne
Carelli, Jean.
(K)Carl, Miss C. C.
Carleton, Viola
Carlo, Mrs. Teddy
(K)Carlton, Miss Billy
Carmen, Rene
Carpenter, Mrs. Ola
Carr, Bobbie
**Carr, Louise
Carras, Mrs. Theodore
Carrington, Mrs. W. P.
*Carrol, Mrs. Leo
Carso, Mrs. Dollie
Carson, Mrs. C. R.
*Carter, Helen
**Carter, Mrs. Larraine
***Cartur, Mrs. Richard
*Caruso, Marietta
Carver, Lorena
Castleston, Jenette
***Cates, Mrs. E. H.
***Cenewa, Claire
*Cestaro, V. L.
Chamberlain, Mina
(K)Chapin, Myrtle
Chapp, Dorothy
Chedester, Mrs. Mildred
Cheshire, Mrs. Harry
Childers, Honera
Chinn, Grace
*Chumley, Peggy
Civill, Mrs. Mamie
Clark, Angie Belle
**Clark, Betts
Clark, Mrs. Bobbie
Clark, Miss Lee
Clark, Lena
Clark, Mrs. Marie
Clark, Pearl
Clark, Rosalie
Clark, Vernetta
*Clayton, Betty
**Clegg, Kathleen
Clem, Mrs. Ralph E.
*Clemens, Kate
Clements, Mrs. Irene
*Clements, Violet
*Clifford, Inez
Cochran, Mrs. Alice
Codona, Lillian Leitzel
Coffey, Mrs. L. N.
Coffin, Mrs. B.
Cohen, Mrs. Billie
Cole, Bonita
Cole, Miss M.
Cole, Miss E.
Cole, Mina E.
Cole, Miss H.
*Cole, Olga
Coleman, Mrs. Irene
**Collett, Mrs. A.
Collins, Mrs. Bertha
Collins, El Vera
**Collins, Mrs. Margaret
*Colton, Sunny
Colton, Mattie
Compton, Myrtle
Condit, Emma
Congreve, Miss F.
Connelly, Mrs. J. H.
Conway, Patsy
**Cook, Flo
Cook, Helen
Cooke, Marion
Cooley, Mrs. Alma
(K)Cooper, Edythe
(K)Copeland, Bebe
Corbert, Peggy
Coretze, Mrs. Anna
Corey, Mrs. Mary
Cornwall, Alicia
**Cornwall, Alicia
*Cortez, Rose
*Cortell, Ruth
Costello, Marie
Cotter, Hazel
Courtney, Allean
*Coval, Billie
Crain, Mercedes
Crawford, Mrs. Day
(S)Crawford, Mrs. H. K.
Crawford, Kathryn
Crawley, Mrs. Geo. J.
Crawley, Mrs. Marie Greye
Crawn, Mrs. Helen
Critzer, Mrs. Elizabeth
*Crossman, Grace
***Crynell, S. R.
(K)Cudney, Mrs. C. W.
Cudney, Lillian
*Cummings, Lucille
Cummings, Mrs. Pearl Clark
**Curran, Dick
Curran, Dorothy
**Curran, Mrs. Fay
Curtis, Miss Rusty
Cuthbert, Helen
*Cutis, Louise
(K)Cutler, Mrs. Billie
*Cutler, M.
*Dabney, Lillian
Dahl, Marie
**Dahl, Marie
**Dale, Estelle
*Dale, Gladys
Dale, Jack & Spike
Dale, Miss Jac
(K)Dale, Mrs. Tommy
**Dale, Violet
(K)Dallas, Lottie
Dalton, Anna
Danker & Doty
*Davenport, Ruby
Davenport, Miss Tommy
**Davidson, Dot
**Davidson, Grace
Davidson, Helen
Davis, Burnice
**Davis, Mrs. Della
Davis, Mrs. Larkie
**Davis, Nita
**Day, Mrs. E. L.
Day, Mrs. Jack
(S)De Marcy, Yvonne
(S)Day, Ruth
**DeMercer, Yvonne
**DeMille, Jacqueline
DeMills, Frances
De Musey, Marie
*De Ronde, Marie
De Roy, Shirly
**DeVere, Millicent
De Voe, Mrs. Mildred
(K)DeVore, Madam
*De Voe, Margie
De Wirst, Gladys
DeWitt, Mrs. T. R.
**DeWitt, Mrs. T. R.
*De Wyer, Jean
*Dean, Gypsy
Dean, Irma
Dean, Rose
Dean, Ruby
*Deane, Norma
*Dearth, Flora
Deemer, Murl.
*Delaney, Betty
*Delaney, Gertrude
Delano, Rita
**Delmar, Mrs. Ethel
Delong, Pauline
Dennis, Babe
**Dennis, Pay
Dennis, Genie
Dennison, Emma
Dennison, Mrs. Joe
Desmond, Mother
**Dew, Rose
*Dickinson, Mrs. Dicky
Diffley, Betty
Dixon, Mrs. O. C.
**Dobbins, Mrs. A.
*Dodge, Billie
**Dodson, Drewita
*Dolan, Daisy
**Donnelly, Etta
**Dopson, Mrs. Helen
Dorney, Mildred
(K)Dorraine, Kitty
**Dossey, D. L.
Dougla, Bebe
Douglas, Jean
Dowling, Bessie
Downs, Helen
Doyle, Mrs. Genell
Doyle, Mrs. Jno. P.
Driscoll, Lillian
DuRane, Miss Jo
**DuVal, Mrs. Ralph
Dudley, Billy
Duffy, Mrs. J. C.
Duler, Mrs. Geo.
(K)Duncan, Peggie
**Dunne, Elizabeth
Dunn, Miss Bobby
*Dupree, Dolly
Durham, Mabel
*Duvale, Peggy
*Dykeman, Violet
Earl, Elona
Earl, Mrs. Dorothy
Earle, Betty
Eastman, Mrs. Bessie
Easton, Mrs. Donald L.
*Edelson, Dollie
Edmunds, Ethel
**Edward, Miss Billie
*Edwards, Dorothy
Edwards, Mrs. Francis
Edwards, Mrs. Francis
Edwards, Mrs. Maybell
Eichern, Mrs. Dollie
Eldridge, Mrs. Art
Eldridge, Lorraine
Elliott, Stella
Ellis, Euthel
Elrod, Mrs. Alma
*Elsia, Madame
*Emory, Mrs. Chas.
Ennis, Ruth
(K)Erington, Ira
Erving, Bessie
**Erwin, Jessie
**Eshom, Clara
Esmonde, Diane
**Espey, Mrs. Dot
Farley, Mrs. T. H.
Farley, Mrs. W. T.
Fawn, Princess White
Farr, Mrs. Peggie
*Fay, B. C.
Ferris, Bernice
Feuch, Babe
Fewcombe, Verne
*Fields, Mrs. Benny
*Finklestein, Lorraine
(K)Firestone, Madam Marie
Fisher, Peggy
Fisher, Mrs. Belle
Fitch, Mrs. A. J.
Flamme, Gussie
***Flanigan, Mrs. Mildred
***Flannigan, Mrs. Paul
*Flower, Belle
Forster, Bernice
Fortune, Mrs. Mabel
**Foss, Wilmer
Foster, Jerry
Fowler, Annebell
Fox, Fara M.
Franee, Vivian
Francette, Frank
*Franey, Constance
**Francis, Nona
Franklin, Irene
Franklyn, Mrs. Ione
*Franks, Jessie
**Franks, Jessie
Freeland, Jackie
Freeman, Mrs. Gladys
French, Mrs. Thelma
Frideman, Mrs. Harry
*Froelick, Martha
Fuller, Pauline
Gaber, Pinky
Gagaff, Helen
*Gahonny, Jennie
Gale, Helen
Gallagher, Mrs. Jack
Gallagher, Mrs. Mickey
Galloway, Reta
Galvin, Dollie
Gambel, Mrs. Pearl
*Garden, Marie
Gardina, Alice Del
Gardner, Mrs. Lillie
Gay, Easbell
George, Helen
*Gerard, Teddy
George, Margaret
Gerber, Myrtle
(S)Gere, Irene
**Germain, Anna L.
*Germaine, Joan
**Geyer, Lucille C.
**Gibbons, Helen
Gibbons, Jean
Gibens, Beulah
Gibson, Helen
Gibson, Mrs. Marie
*Gibson, Peggy
Gifford, Mrs. Alta
Gifford, Mrs. Blake
Gilbert, Elsie
*Gilbert, Gladys
Gilbert, Madame
Gildie, Jessie
Giles, Mrs. Vern
*Gill, Mrs. Chas. L.
*Gill, Nellie
Gilliland, Mrs. Mary B.
Gillmore, Veda
*Gilmore, Billie
(K)Gilson, Helen
Glass, Wilma
Glenn, Mary
Glover, Peggy
Glynn, Mrs. Harry
**Golem, O.
**Gonsalves, Manda
Goodall, Ellen
Goodman, Pearl
Goodrich, Mrs. W. H.
Gordon, Mrs. Geo. T.
*Gordon, Jim
Gordon, Mrs. K.
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Gordon Trio, The Betty
Gorman, Mrs. Vivian
Gould, Dot
Graddick, Miss Tommy
Graham, Mrs. Roy A.
Gramlich, Mrs. Marie
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Graves, Ruth
Gray, Mrs. Joicey
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Gray, Mrs. Ray
*Graye, Bernice
Gregg, Lucille
*Gregory, Mrs. Fred
Greibel, Mrs. Louise
(K)Grey, Myrtle
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Griffin, Louise
Griffith, Jane
(S)Grimes, Festa
Grindstabb, Mrs. Joe
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Haas, Mae
(K)Haback, Idele
(K)Hackney, Gertrude
Hadley, Mrs. Mae
Hageman, Mrs. Bill
Hagen, Mrs. E. E.
Hague, Stella
Hall, Margaret
Hall, Martha
Halpin, May
**Hamann, Lena
*Hamilton, Mary
Hamilton, Mrs. Geo.
Hamilton, Sigrid
(K)Hammann,
(K)Hammond, Blanche
*Hammond, Jimmie
Hammond, Nita
Hamren, Vivian
Hand, Marie
*Hano, Mrs. Ben
Hanser, Mrs. Susie
Hanson, Mrs. Dorothy
Hanson, Ruby
(S)Harbit, Doris
Marklegrod, Mabel
Harklerod, Mabel
Harrell, Mrs. Beulah
Harris, Mrs. A. E.
Harris, Mrs. Ted
Harris, Irene Baby
(L)Harris, Mrs. O P.
Harrison, Mrs. G C.
Hart, Dorothy
*Hart, J. G.
Hart, Mildred
Hartley, Miss Tot
*Hartley, Tot
(S)Harvey, Mrs. Bessie
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(K)Hassen, Corinne
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*Haust, Wanda
**Haust, Wanda
(K)Hawthorne, Mae
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Haywood, Mrs. Eddie
*Healy, Marie
Healys, Kathleen
Hack, Mrs. Martha
Hele, Gertrude
(K)Heltzel, Ursula M.
Henderson, Bettie
Hendrix, Pearle
(K)Henry, Mrs. E. D.
Henry, Mrs. Lucille
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Herrin, Marie
Herrings, Marie
***Herron, Mrs. Rex
Hess, Kitty
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*Hicks, Mrs. J
**Hicks, Mrs. Jas. K.
Hicks, Rea
**Higginbotham, Margie
**Higgins, Mrs. Olive
(K)Highley, Nellie
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Himelburger, Pearl
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*Hirschman, Mrs. Peggy
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Hoffman, Mrs. Pete
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Holliday, Mrs. Walter
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(K)Holmes, Mrs. Glenn J.
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(K)Holt, Gladola
(K)Hood, Dixie
Hopkins, Martha
Hopkins, Mrs. Vera
Howard, Mrs. Pearl
Howard, Pauline Lena
Howe, Mrs. Harry
Howell, Mrs. Lucille
Howey, Mrs. Fern
Hoy, Mrs. Clyde
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Hughes, Dorothy
(K)Hughes, Edna
Hughes, Edna
Hughes, Mrs. Lou
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Hulgain, Jackie
Humphreys, Miss Bert
Hunter, Mabel
**Hunter, Fat
Hunter, Mother
Huntington, Helen
Ingram, June
**Innis, Mrs. Flo
**Irving, Bessie
Isaacs, Mrs. Barney
Ittso, Della
***Jackson, Mrs. Clara
Jackson, Edith
(K)James, Helen
Jarett, Rose
Jenkins, Francie
(K)Jewel, Mrs. Clifford
*Jewell, Billie
John, Mae
Johnson, Esther
Johnson, Marie
Johnson, Mrs. J. Andrew
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Johnson, Mrs. Jessie D.
**Johnson, Marie
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Johnston, Billie Jeane
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Jones, Mrs. E. H.
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*Jordan, Sheila
Joyce, Flory
(K)Judd, Larlina
Judy, Mrs. R. F.
**Kaipo, Mrs. Joe
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**Kapue, Billie
**Karam, Amelia
Karr, Mrs. Estella
Karsey, Jeannette
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*Kaye, Adrienne
*Keeler, Grace
(L)Keene, Catherine
Keener, Edith
*Kehnne, Georgia
Keith, Mrs. Bertha
**Keller, Billie
(K)Keller, Elizabeth
Keller, Mrs. Nair J.
Kelley, Mrs. C. K.
Kelley, Mrs. Dari L.
Kelley, Mrs. Edith Pat
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Kelley, Mrs. Pat
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Kelly, Edith
Kelly, Harriett
Kelly, Marion
**Kelly, Mrs. L. C.
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*Kelsey, Virginia
Kennedy, Betty
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*Kent, Vivian
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Kilgore, Mrs. Litha
(K)Kimball, Mercedes
Kimberlin, May
King, Doris
*King, Fay
**King, Helen
Kinko, Mary
Kinsley, Mrs. Cora
Kirby, Mrs. Mae
Kirk, Mrs. Kathryn
Kirschmer, Peggy
Kissinger, Theresa
Kittring, Mrs. E. E.
Kitzinger, Mrs. Helen
Kitzinger, Mrs. J. G.
**Klark, Mrs. J. M.
*Klark, Gladys
Klein, Grace
*Klein, Juanita
*Kline, Maybel
Knight, Marion
*Knorr, Tillie
***Knox, Mrs. Lee
Kahler, Mrs. Lee
Kornig, Helen
**Kramer, Bobbie
Kramer, Mrs. Eunice
*Krass, Jean
Krause, Bessie
Kremer, Gladys
Kridello, Lillian
(K)Kriebel, Betty
Krisher, Mrs. Billie Mulney
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Kula, Dora Lee
(S)Ki Kume, Miss Lei
Kyle, Mrs. Bee
**LaCour, Dorothy Dean
LaDell, Letha
*La France, Josie
*La Mont, Alice
***LaPage, Mrs. Eva
(K)LaQua, Arla
LaRaine, Mada
LaRaine, Madam
LaRoume, Mrs. Eva
La Rocque, Francine
La Rose, June
La Rose, Mildred
*La Rue, B.
LaRue, Betty
**LaTour, Marguerite
*LaVere, Maude
*La Verne, Kitty
La Verner, Gloria
Laird, Lila
Lamb, Mrs. Imo.
*Lambert, Grace
Lamkin, Mrs. Lucell
Lane, Dorothy
Lanier, Opal
*Larkin, Mary
Latham, Mrs. Ed
Lavalle, Mrs. Russell
Laverne, Josetta
Lawerance, Bobbie G.
*Lawrence, Birdie
Lawrence, Mrs. Marjorie
Lawrence, Sara
(S)Lawson, Birdie K.
**LaMere, Audrey
**LePever, Dorothy
LeRoy, Pauline
*LeRoy, Ruth
*Le Roy, Anna
(K)Leach, Marie
*Leary, Kathleen
Leavitte, Mrs. Ann
Lebalue, Gean
Lebahue, Miss Jean
*Lee, Bessie
Lee, Miss Billie
*Lee, Connie
**Lee, Doris M.
Lee, Elaine
**Lee, Kathrine Joy
Lee, Mrs. L. T.
Lee, Lola M.
*Lee, Ruth
**Lemley, Valeria
Lenard, Peggy
Lennan, Mrs. Pauline
***Lenahan, Margaret
*Leonard, Kitty
(K)Leonhart, Little Bit
Lepley, Mary
Leslie, Marion
Lesser, Kathryn L.
*Lester, Blanche
Lester, Verge and Alyce
Levina, Berta
Levitt, Mrs. E.
Lewis, Betty
Lewis, Florene
**Lewis, Hulda
Lewis, Leta
Lewis, Mrs. Madalyn
Liberto, Mrs. Ada
*Lincoln, Fudena
*Lindberg, Gladys
Linger, Mrs. Cody
Lithcum, Princess C.
Liverlake, Mrs. Billie
**Livingston, Bobbie
Livingston, Bobbie
Lock, Mrs. W. H.
Loben, Irene
Lola, Princess
Long, Margaret
Lorraine, Ethel
Love, Bonnie
Lovell, Mrs. M.
Lovell, Ray
*Lowery, Betty
(K)Lowry, Rosa
Lowry, Mrs. W. A.
**Lowther, Dorothy
Lucille, Marge
Luckner, Mrs. Frank
(S)Ludington, Mrs. Mary E.
(K)Lutz, Mrs. C.
(K)Lyden, Mrs. M. W.
Lydic, Mrs. Lafaye
(K)Lynch, Mrs. E. J.
**Lyne, Grace
*Lynne, Muriel
McCain, Mrs. Ruth
(K)McCart, Hattie
McCarthy, Mabel
(K)McCaslin, Bess
McClintock, Mildred
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McCrary, Mrs. Hazel
McCume, Mrs. Chas.
McCuney, Elmer
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McDaniels, Mrs. Robt.
McDonell, Charlotte
***McDougall, Mrs. E. B.
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McGill, Vernell
**McGrees, Ruby
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McGeney, Mrs. F. W.
(S)McGrath, Marie
McIntrie, Mrs. Jas.
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McKenny, Julia
McKenny, Myrtle
(S)McKesson, Mrs. Wm.
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McMillan, Mrs. O. J.
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McNally, Mrs. Sheet
McNeill, Lillian
*McVey, Mrs. P.
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Mackey, Mrs. Anna B.
Macy, Gladys
(K)Maddox, Bobbie
*Madison, Barbara
Madsen, Mrs. Don L.
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Magliery, Mrs. Paul
Mahon, Mae
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Main, Mrs. Nellie K.
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***Malone, Mrs. Babe
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Manning, Mrs. Alice
**Manning, Billy
*Mansfield, Babbette
***Mansfield, June
*Mansion, Mickey
Mansky, Mrs. Leo J.
Marcus, Mrs. Joe
**Marden, Mae
*Marie, Sweet
Marine, Mrs. Madame
*Maris, Estelle
Marsh, Dorothy
*Marsh, Jean
Marsh, Mrs. Cutie
Marten, Ethel
Martin, Mrs. Bull
Martin, Mrs. Claude
(K)Martin, Gertrude
Martin, Mrs. Iva
Martin, Mamie
**Martin, Margaret
(K)Martindale, Eva
*Martinez, Marie
**Mason, Mrs. Gladys
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Maul, Mrs. Ray
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*Maurice, Myrtle
Maxey, Maxine
Maxwell, Mrs. J. A.
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May, Elsie
May, Madam Elsie
Mayers, Mrs. Virginia
Mayfield, Mrs. I. M.
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***Mays, Mrs. Bobbie
*Meadows, Thelma
Menjel, Mrs. Bud
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**Mercer, Mrs. Babe
Mercer, Mrs. B. K.
*Metcell, Gertrude
(K)Meyers, Goldia
*Meyers, Mrs. Sol
(K)Milesh, Adeline
**Miller, Mrs. Ada (George)
*Miller, Fay
Miller, Helen
**Miller, Miss J.C.
*Miller, Jean
Miller, Naida
**Miller, Naida
Miller, Teddie
**Mills, Dorothea
(K)Mills, Dot
Milmar, Estelle
**Mitchell, Mrs. Blanch
Mitchell, Miss Bob Dolores
**Mitchell, Jean
(K)Mitchell, Mary Grimes
Mitchell, Norma
Mitchell, Mrs. Otis A.
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Moel, Grace
Mogan, Ada L.
Monohan, Babe
Monroe, Mrs. J.
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Moore, Mrs. Bill
(K)Moore, Mary
*Moore, Rosina
*Moran, Mrs. Dave
Morfoot, Mrs. Marie
Morningstar, Helen
Morrell, Beatrice
Morris, Lillian L.
Morrison, Berdena
Morrison, Miss F.
Morrissey, Mrs. Kitty
*Morrow, Nela
**Mortell, Mrs. Clare
**Moseley, Peggy
Mosher, Margaret
(K)Moss, Martha
(K)Mott, Dorcas
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**Muncey, Mrs. J. C.
*Murdock, Chas.
Murphy, Mrs. J. L.
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Murray, Peggy
*Myers, Marge
Myrick, Virginia
*Naomi, Florence
*Nash, Helen
Nation, Mrs. Al
Nations, Mae
***Neal, Mrs. Ruby
**Neilson, Peggy
*Nelson, Babe
**Nelson, Cecelia
(K)Nelson, Mrs. Merry
(K)Nelson, Peggy
Nelson, Mrs. Prince
***Neville, Georgia
*Newlin, Bunny
Newman, Norine
**Newman, Irene
**Newton, Gertrude
**Nixon, Mrs. Florence
*Noel, Theresa
Norris, Lillian
*Norton, Evelyn
Norvell, Mrs. D. S.
Norvelle, Mrs. Dan
Novak, Mrs. Eva B.
***Novell, Miss Edna
Nowaczyki, Mrs. Alice
O'Brien, Biddie
O'Brien, Mrs. J. J.
O'Brien, Miss Pat
(K)O'Day, Billy
O'Dell, Della
O'Donnell, Miss Chappy
**O'Harron, Florence
O'Shane, Ione
O'Shaw, Laura
Oja, Alice
Olenik, Mrs. Jno
(K)Oliver, Mrs. Jas.
(L)Orgeron, Mrs. Vera
Orr, Mrs. Grace
Orton, Ruby
Osborne, Sarah
*Otte, Mrs. Ed
*Owens, Mrs. E. R.
Owens, Mrs. Lola
**Owens, Marie
***Pall, May
Painter, Mrs. Anna
Palitz, Mrs. Sam
**Paller, Edwin
Palmer, Mrs. Maretta
Palmer, Sue
Palrang, Mrs. A. M.
***Parkins, Mrs. Mickie
(S)Parks, Billy
Parr, Mrs. Lula B.
*Patricola, Miss
Patton, Ariel
*Paul, Pauline
Perryhill, Mrs. H.
Peyton, Minnie
*Pearson, Aleda
*Peltz, Nellie
**Pranel, Margaret
**Perry, Geraldine
(K)Peterson, Margaret
(S)Petrie, Margrete
Pettay, Madeline
(K)Phelps, Louise
*Phillips, Peggy
(S)Pickard, Fern
Pierce, Lucille
Pittigrew, Mrs. Helen
Planks, Stella
(K)Pomidt, Delly
Powell, Mrs. Rose
Powers, Peggy
Prest, Mrs. Hugh
(S)Price, Madam
*Prusen, Peggy
Powell, Mrs. Dorothy
Price, Mrs. Mae
Pruat, Irma
Queen & King
Quick, Mrs. Wm. A.
Raboid, Mrs. Raynell
**Radke, Mrs. A.
Rakestraw, Mrs. R. E.
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*Rand, Annette
Rankins, Mrs. Rom
Randall, Elsie
Ratcliff, Mrs. Freda
*Ramschmitt, Florence
*Ray, Betty
(K)Ray, Helen
**Rayfield, Mrs. Dorothy
**Raymond, Florence
*Raymond, Mae
Raymond, Marion
*Rea, Mrs. Ralph
Read, Mrs. M. E.
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Reddig, Mrs. Wannette
Reed, Mrs. Dolly
(K)Reed, Mildred
Reed, Mrs. Milton
*Reede, June
Reflow, Mabel
Reil, Mrs. Edw.
(S)Rema, Mrs. Marie
**Rema, Mrs. Marie
*Renault, Audree
Rensch, Mrs. Stella
Renshaw, Mrs. Bert
(K)Reynolds, Mrs. Mark
Reynolds, Violet
*Rhea, Madame
Richards, Mrs. Lucille
Richards, Mrs. Margaret
Richards, Margaret
Richards, Mrs. W. C.
Ridenour, Fay
Rildy, Tiny
**Riley, Patsy
(S)Riley, Patsy
(K)Rings, Sylvia
Ringling, Grace
Rives, Patsy
Robbins, Mrs. Lanard
(L)Roberts, Evelyn
(K)Roberts, Evelyn
Roberts, Gracie
**Roberts, Mrs. J. L.
Roberts, Mac D.
(K)Roberts, Viola
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Robinson, Babe
Robinson, Mrs. Flo
Robinson, Kitty
Robinson, Mildred Louise
***Robinson, Alma
*Robinson, Teter

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(K)Rogers, Martha
**Rogers, Peggy
Rogers, Miss T.
Roland, Mrs. Geo.
Roland, Mrs. Wanetah
Romine, Alice
**Rose, Bobbie
Rose, Mrs. Joe
Ross, Mrs. Alice
(S)Ross, Evelyn
(K)Ross, Gene
Rosette, Mlle.
*Rosette, Milly
*Ross, Betty
*Royle, Selena
Ruckman, Ruth
*Rush, Mrs. Grace
Rusell, Mrs. Bert
Rusell, Mabel
Russell, Nita
*Russell, Pauline
Butler, Mrs.
*Ryan, Mary
Ryan, La Mae
Redeen, Mona
St. Clair, Mrs. Goldie
*Sadge, Agnes
Sampson, Mrs. Clara B.
(K)Satterfield, Irene
Saunders, Mrs. Alex
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*Schanfeld, Irene
Schlarbert, Mrs. L.
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*Schmeitzer, Emma
Scott, Mrs. A. B.
Scott, Louise
Scott, Myrtle
*Scott, Rhoda
**Scott, Mrs. Robt.
*Sedner, Margaret
Segmund, Katie
(K)Seidman, Florence
Selika, Madame
(K)Selzer, Lizzie
Seymour, Lucille
*Shad, Geraldine
(K)Sheeks, Tennie
*Shepherd, Marie
Sheppard, Mrs. Pearl
*Sherman, Mae
Sheppard, Mrs. M.
Shull, Zella
*Sidney, Ruth
(L)Sierak, Lou
Sigmon, Katie
Silliman, Myrtle Miller
Silverlake, Mrs. A. G.
*Silverlake, Florence
*Simms, Jeanette
**Simpson, Mrs. Kate
**Sims, Little Helen
Sims, Mrs. Anna
Small, Elizabeth
**Small, Irene
*Smith, Claire
Smith, Floella
Smith, Gladys
Smith, Hazel
*Smith, Lottie P.
(L)Smith, Mary J.
Smith, Mrs. Ed. J.
Smith, Mrs. J. P.
Smith, Mrs. Billy
Smith, Mrs. Myrtle
Smith, Mrs. Speedy
*Smith, Thelma
Smith, Mary V.
*Smith, Mrs. W. B.
Snyder, Mrs. Cecil
Somers, Edna
Soule, Mrs. Sadie
Southerland, Beverly
Southern, Elsie
Sowders, Edna
*Spaner, Lillian
(K)Speer, Mrs. N. R.
Spencer, Mrs. Lee
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Sparce, Mrs. Lee
(L)Spring, Minnie
Spring, Mrs. Frank
Springer, Margaret
Springer, Peggy
Springs, Vera
Stabb, Bonnie
Stafford, Miss Pat
Stanberry, Ora
(K)Starer, Miss Bobby
Stark, Lily
Stark, Mabel
Starkey, Mrs. Frank
Starkey, Mrs. Jno.
Starr, Billie
Starr, Leona V.
*Stecker, Lola
Steele, Ethel
*Steers, Lucile
Stegner, Gertrude
***Steinburg, Mildred
(K)Stephens, Babe
**Stephenson, Mrs. J. W.
Sterling, Mrs. Jack M.
(K)Stewart, Ellen
**Stith, Miss D.
**Stoke, Mrs. R. H.
Stokes, Mrs. Fay
(K)Stokes, Mrs. Floyd
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*Stone, Isabel
Stover, Patsy
Stratton, Mrs. K. C.
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(K)Stroud, Mrs. Ines
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Sucher, Mrs. Herb
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Sutton, Ester
Swain, Mrs. Daisy
Swartwood, Katherine
*Tansey, Mrs. Jack
*Tanya, Miss
***Tarbes, Mrs. Max
*Tay, Chin Chee
***Taylor, Gladys
Taylor, Iline
Taylor, Mrs. Virginia
Teander, Mrs. Jos.
***Terrell, Mrs. Bill
*Thayer, Edna
**Thomas, Bernice
Thomas, Mrs. Emma Lou
Thomas, Trixie
*Thompson, Belle
(K)Thornburg, Mrs. Ray
Thornton, Ervel
Thrasher, Mrs. Helen
Thurston, Miss Dale
*Tolford, J. E.
Tom, Tessie
*Topack, Gladys
**Torbes, Mrs. Max
Trainer, Mrs. H. S.
Treese, Jeanne
*Trever, Jerry
*Trout, Catherine
*Trout, Mrs. J. E.
Truver, Mrs. Amita
Truax, Dot
True, Mrs. J. L.
Tucker, Hazel
Tucker, Mrs. Rosa
Tuxer, Julia
Underhill, Mrs. H.
Van, Mrs. Arthur,
(K)Van Grundy, Mrs. H.
Van, Mrs. Harry
*Van Norman, Mrs.
Van Olll, Dell
*Van Sickle, Mrs. L.
**Van Zandt, Mrs. Kenneth
**Varner, Mrs. P. P.
Varney, Mrs. Sallie
Varney, Mrs. Sis
Vaughn, Gertrude
Vaughn, Glenola
Vermillion, Alma
**Vernon, Mrs. Carmen
*Vernon, Hope
Vernon, Mrs. Tula
***Villa, Mrs. Frenchy
*Vincent, Bert
Vincent, Claire
Vincent, Rene
**Vine, Lilly
**Vockler, A. or Orabelle
Vogel, Carry
Voltas, Mlle.
Vroom, May
Wagner, Mrs. Harry L.
*Wahn, Mrs. E.
Waite, Mrs. Marion
(K)Waitley, Elsie
(K)Walker, Mrs. Lou
*Wallace, Billie
Wallace, Cecille
Wallace, Mrs. Wally
(K)Waller, Gene
*Walman, R.
*Walters, Edna
Walters, Mrs. Janie
Ward, May
*Warner, Margie
(K)Warren, Mrs. Bobbie
(K)Waters, Rose F.
Watson, Mrs. F. R.
Watts, Peggy
Weaver, Mrs. Bonnie
Weaver, Florence
(K)Webb, Mrs. Joe
Webb, Mary
*Weber, Julia
Webster, Mrs. Geo. H.
Wecker, Mrs. W. B.
(K)Weese, Trixie
**Wein, Bobbie
*Weinberg, Mrs. Jack
(K)Weingarden, Dorothy
*Weir, Jessie
Welch, Mrs. Mary
*Weldon, Mary
Wells, Mrs. Frenchie
*Werner, Beatrice
Wesselman, Mrs. Nona
***West, Mrs. C.
**West, Mrs. Catherine
**West, Lucille
West, Mildred
(K)Wharton, Celia
Wharton, Mrs. Elmer
White, Catherine
White, Flo
White, Pearl
White, Mrs. Una L.
Whitmore, Lucille
Whitecloud, Flo
**Whitefeather, Princess
Whitney, Mrs. Mae
*Whitney, Mrs. Mae
*Wilde, Lillian
Wiley, Mrs. Nora
Wilkerson, Mrs. Thad
Wilkinson, Billie
Williams, Miss Bert
*Williams, Chic
*Williams, Dorothy
*Williams, Mrs. J. R.
Williams, Mabel
Williams, Mary
***Williams, Mrs. Thelma
Williams, Violet
(K)Willis, Bessie
Willis, Elsie May
Wilson, Mrs. Dora
Wilson, Elsie
Wilson, Mrs. Harry
**Wilson, Margaret
Wilson, Mrs. Mary
(S)Wilson, Mrs. Tex
Winchester, Peggy
Winter, Geanne
**Wise, M.
*Wiswell, Louise D.
Wolford, Mrs. Robt.
Wood, Mrs. F.
*Wood, Dot
Wood, Estella
Woodall, Mary Lee
Woods, Mrs. Opal
Woolford, Mrs. Robt.
Wright, Dessie Talley
**Wright, Gertrude
**Wright, Jeanette
Wright, Mabel
*Wright, Vera
Wright, Mrs. W. A.
Yanda, Mrs. Tho.
Yankers, Girls Review
**Yerk, Barbara
York, Billie
*Young, Mrs. Belle McGrath
*Youngdeer, Sunshine
**Zalenda
**Zimmer, Fern
*Zingras, May
Zonnevylle, Eleanor

GENTLEMEN'S LIST

Abbrmans, A. C.
Abeldalia, Allah
Aberman, Sellie
Abbott, Edmond T.
Able, Buck
Adair, Edw.
Adams, Al
Adams, Jack Howard
Adams, Shorty
Adams, Wm. E.
(K)Aiekona, Henry
Alton, Thos.
Alamo Expo. Shows
Albritton, Newton
**Aleva Duo
Alex, Max
(L)Alexand, Jr., Enterprises
(K)Alexander, Albert
*Alexander, E.
**Alexander, Lee Roy
**Alexandria, T.
Ali, Sheike Gulum Ismut
Allen, A. H. Punch
Allen, Albert Y.
(K)Allen, B. M.
Allen, C. Z.
Allen, H. F.
Allen, J. A.
Allen, Jack
Allen, Jean
Allen, Jos. D.
**Allen, Mickey
Allen, Prairie Lily
Allen, Rex
Allen, Tom
*Alley, Y. C.
Allison, Wm.
*Allyn, Allan
**Alexandra, Bobbie B.
Alread, Kenneth
(L)Alton, Pat
(S)Alton, Pat
*Amana, Alfred
American Showboat
(L)Amherst, B.
Anders, F. L.
Anderson, A. E.
**Anderson, Audley L.
Anderson, Homer K.
Anderson, E. C.
Anderson, Jack, Tenor
Anderson, LeRoy
Anderson, T. H.
**Andrews, Emrick
Andrews, Harry
Angel, Doc
Annin, Ralph Jimmie
Anthonsen, Carl
**Apple, Paul L.
Applegate, Joe
Arbaugh, Jimmie
Arbogen, Geo.
Arbright, Roy
Archer, Walter
Arden, Al
*Arenz, Tom
Arrawood, L. B.
Aridon, Sid
Arlow, Magician
Armond, Art
**Armond, Teddy
Armstrong, W. J.
**Arnheim, Edw.
**Arnold, Walter
Arnott, John K.
***Arnie, Billy
Arthur, Jack
*Artorio
Auskings, Clarence
*Austin Brothers
Austin, Joe
Austin, Whitey
**Avans, Andrew
**Axmacher, Earle
Aycock, Eugene
**Ayles, Edgar F.
(K)Ayres, Lester L.
Babcock, Morgan
(K)Baccon, Roy
Bache, W. H.
*Badder, Fred
Baile, King
Bailey, E. E.
Bailey, Fred T.
Bailey, Kid
Bailey, Oliver
Bailey, Roy
(K)Bailey, Weldon
(L)Bain, Neil
(S)Bain, Neil M.
Baker, Barney
**Baker, Billy & Jack
**Baker, Buck
Baker, D. J.
Baker, Hughey
Baker, John
Baker, L. O.
Baker, Nelson J.
Baker, Robt.
Baker, Roy M.
Baker, W. E.
(K)Balderston, Geo. W.
*Baldwin, Edw. D.
***Baldwin, W. R.
**Bales, Eddie
Bales, Eddie
*Ballentine, S. W.
Balls, Four
(K)Balsley, Jack
Balzer, Raymond
*Bancroft, Neal C.
Bane, Bob
(K)Bank, Bobbie
*Banks, Ben J.
*Barazani, Albert
**Barclay, Donald
Barclay, H. O. Aussie
*Barker, Fred
Barker, Fred O.
Barker, J. L.
Barlet, Jimmy W.
*Barlow, Billie
Barnes, Chas. Smoke
Barnes, J. C.
Barnes, Ralph
**Barnett, E. J.
*Barnett, Ed
Barnoski, Pinky
Barr, Wm.
Barre, Bob
Barrow, Harry
**Barrows, Charles C.
**Barry, Leo
Barry, Leslie
Bart, Harry
**Barth, Andrew
Barthel, C.
(K)Bartine, Billy
Bartlett, W. D.
Barton, Benjamin
Barton, Lou
Barton, Paul
Basaline, Geo
(K)Bash, Ray
Bast, Jack
Bates, Carl M.
(K)Baxter, Ray O.
**Baze, Jack L.
(K)Beall, Herman
Beal, Sammy
**Beamer, Hugh
Beards, Walter
Beasley, Carl
Beatty, Clyde
Beatty, Geo.
(K)Beatty, Joe
Beaty, E. F.
(K)Becker, Harry C.
(K)Beckett, Kim
Beckridge, Lew
*Bedell, Paul P.
Bedonia, Geo.
**Behee, Robert G.
Beik, Nate
Belew, Ray
Belote, Whitey
**Bell, Chas.
*Bell, Chester
Bell, R. Clarence
**Bell, Jack
(K)Bellomy, Otto E.
*Ben, Hamda
*Ben, Laurence
Bender, Frank
Benedict, Ray S.
*Bengston, Carl M.
*Bennet, Fred
Bennet, Jack
Bennett, Freddy
*Bennett, Freddy
Bennett, J. J.
*Bennett, Ned
***Benney, Clyde
(K)Benson, G. A.
Benson, J. M.
Benson, O. N.
*Bentley, Big Ben
Benton Amusement Co.
*Benway, Happy
Berger, Lief H.
Berger, Zudie
Bergeron, M. J.
Bergman, Irving
Berlot, Russell
**Bernard, Howard
*Bernard, Junius
*Bennett, Paul
***Bernards, Aldo
Bernier, C. A.
*Bernstein, Joe Red
(K)Berry, Earl
Bess, B.
Best, Dick
Best, R. F.
**Betts, Boyd
*Betts, Capt., Seals
Beuhlar, Al
(K)Bickford, A. L.
Bidwell, Earl D.
Bieang, Jas.
Biel, Nate
Bigle, Harry
Billingsley, Ed
Billy's, Little, Comedians
Billy & His Uke
Birch, Magician
Bireley, Eddie
*Biron, Frank
**Bishop, Louis
(L)Bissessar, Bhagwan
*Bistany, Leo M.
Black, Geo.
Blacker, Wallace
Blackford, Paul
Blackhawk, Billy
Blackwell, Marion
Blair, Vernon Jack
Blanchard, Doc Walter
Blankenship, Wm. Emmet
Blatney, Frank
Bligh, Francis J.
Blincoe, Wm.
Blixt, Chas.
Blocman, Jos. R.
Blondin, Leo
Bloodworth, Thos.
Bloom, Bobbie
Blue, Jack
Blue, Micky
Blyth, Billy
Blythe, Grady L.
*Bohn, Joe
Bolding, J. C.
**Bollow, John
*Bonadjes, N. A.
Bone, Geo. T.
*Bonita
(K)Bonk, Tony
Bonnell, Harry E.
Bonner, Tom
Boone, Charlie
*Booth, B. L.
Booth, Billings
Booth, L. Z.
Booth, W.
Boothman, Eddie S.
(S)Boothman, Edw. S.
*Bootleby
Borella, Art
*Borustein, Leo
Boswell, B.
Boswell, Bennie
**Boulson, Wm. H.
(K)Bowers, T. E.
Bowersox, Andrew
Bowman, Ben L.
Boyce, Bill
Boyd, C.
Boyd, Jack
(L)Brachard, Joe H.
Brackford, Hurshel
**Bradford, Speed
*Bradley, Bob
Brady, Buff
*Brady, King
Branchaud, Rowland
Brandeaux, Pal'mere
Brandon, Lee
**Brandon, Roy
Brandon, Oscar
Brandon, Wm.
**Brandt, Al
Brannon, Jack
Brannon, Owen
*Brans, Kil
Braswell, Jimmie
(K)Brathman, Edw. S.
Bratton, Lorin L.
*Bray, George W.
(K)Bray, H. B.
(K)Brays, Johnny
(K)Breese, Billie
Breese, Jas. Morris
Brennan, Thos. H.
**Breitenstein, B. D.
*Brewer, Don
(K)Brewer, Ray
*Brewster, Rex
**Bridges, O. Steve
Bright & Merry
Bright, Sam
Brill, M.
Britain, Douglas
(S)Britt, Jack
Brody, Bill
Broerman, W. H.
Broescheid, Gregory Wm.
(K)Brooks, Jack C.
Brooks, O. C.
Brooks, O. D.
Brooks, Wm. H.
Broullette, A.
**Broussard, Eugene S.
Broussard, Gene
Brown, A. G.
(K)Brown, Arthur
Brown, Bruce
(K)Brown, Claude L.
(K)Brown, Dick
**Brown, E. C. & Kitty
*Brown, Elmer I.
(K)Brown, G. C.
**Brown, H.
Brown, J. Verdell
Brown, Jas. T.
Brown, Jim
**Brown, Johnny
Brown, L. V.
Brown, Norman D.
Brown, Sandy
(S)Brown, Wesley S.
Brown, Willie
Browne, Van O.
**Browning, Art
**Browning, Al.
Browning, John A.
Bruce, Kid
(K)Bruce, W. B.
Brunelle, John
Brunk, Glen
Brunk, L. D.
(K)Bruno, Russell
Bryant, Francis J.
Bryant, S. F.
(K)Bryer, Bill
(K)Bryer, W. H.
(K)Buck, C. L.
Buck, Harry
*Buck, Oscar
***Buckley, Harry W.
(S)Budd, Billye
Buechling, Wm.
Buehlar, Al
Buffington, Robt. S.
Buley, Paul
***Bull, M. G.
Bull, M. G.
Bultee, Jerome
*Burgdorf, Sam (Wire)
Burgin, John E.
(K)Burgman, Doc
Burke, Bob
Burk, Jack
**Burk, Whitey or K.
(K)Burke, A. K.
Burke, Jimmy & Queenie
Burke, Thos.
Burkshire, Bob
(K)Burman, Lorne
*Burns, Curly
(K)Burns, Frank W.
Burns, Robt. Carmer
**Burns, Robt. Carmer
(K)Burns, Sunny
Burrichter, Bush
Burten, Toby
Burton, Whitie
*Busley, Mr.
Bustle, Harrison
Butcher, Enoch
Butler Amusement Co.
Butler, Whitey
Butterfield, A.
Butterworth, George
Byron, Wm. E.
(L)Cajocob, R. O.
Cain, J. I. Whittie
Calbert, Kalli
**Caldwell, Dick
Caldwell, J. L.
Callahan, Arthur
Callahan, Dan
**Callahan, Frank
Callahan, J. V.
Calloway, Cliff
Cammack, Arthur R.
*Campbell, Arizona Jack
**Campbell, Irving
Campbell, S.
*Capon, Al
Cardwell, Jas. E.
Carey, Wm.
Carl, Irvin J.
Carlyle, Happy
Carney, H. D.
Caron, Ernest
(K)Carpenter, Chas
**Carpenter, Doc
**Carpenter, E. J.
Carpenter, Lew
Carr, Burton
Carras, T.
Carrington, Billie
Carrington, Shay
Carrington, Wm.
Carro, Tony
(K)Carrol, Jack
Carroll, Dave
(K)Carroll, Jas. J.
Carry, Mose
Carso, Lawrence
**Carson, Edw. D.
Carter, M. C.
Carter, War Tax
Casari, E. L.
Case, Glenn O.
(K)Cash, Walter Stewart
*Casper, Joe
*Cass & Gilbert
(K)Castle, Bill
Catalano, Tony
(K)Cates, Wm.
(K)Cato, Henry
*Caughey, Ernest
*Caughey, R. J.
Cephus, Jas.
Cerny, Francis
Chagnon, W. R.
Chalallar
Chalkias, W. N.
Chambers, Fred
(K)Chambers, J. T., Slim
*Chandler, John
(K)Chaney, Don
Chapman, T. J.
(K)Chapman, Tommie
Charles, J. M.
(K)Chavanne, Jas.
*Chaves, Capt.
Chaves, Felipe
*Chavez, Al
*Chesshis, Frank
Childs, Geo.
Childs, Jack
Chism, Robt.
***Christian, Geo.
**Chriswell, J. W.
(K)Churchill, Garrett
(K)Clacks, Aerial
Clair, A. W.
Clark, Art
***Clark, B. (Bing)
Clark, Chas.
**Clark, E. Stephen
**Clark, F. J.
Clark, Eddie
Clarke, Chas. E.
Clarke, Harry
Clark, Joe
Clark, L.
Clark, Peggy
Clark, Rolla
Clark, Slim
Clark, Wm.
Claude, Leo
*Claudo
(K)Clayton, J. P.
Clements, Frank
*Clements, John
Clements, W. Frank
Clemmens, Joe
(K)Clifton, W. L.
Clifton, Wm. L.
(K)Cline, Chas.
*Cline, Jerry
Cline, Jerry
*Cline, Whity
*Close, Paul
Cloude, Gene
Clover, Chas. F.
Clyde, Tax
**Coast & Winfield
***Cobb, A. B.
*Cobb, A. B.
*Cobb, Roy
Cobb, Roy H.
Cobb, Wallace Andrew
Cochrane, Al
Cochran, Cliff
*Coderre, Roy
Codona, Alfredo
Coe, Everett W.
(L)Coffee, Johnny
Cohen, Dave "Butch"
Cohn, Herman
Cole, A. J.
Cole, Clyde C.
Cole, Geo.
***Cole, Maurice
*Cole, Melvin
Cole, Walter R.
*Coleman, E.
Coleman, E. E.
Coleman, Wm. P.
**Colleano, B.
**Collett, AlfredW.
(K)Colley, J. J.
Collier & Hartnett
Collins, Carleton
Collins, Matt
Collins, Tex. Slim
Collins, Willard
*Comiques, Three
Compeloe, Stanley K.
Compton, Cy
**Condon, Frank
Conley, Eddie
Conley, W. G.
Connell, Clinton A.
Connelly, Lloyd L.
(K)Conners, Chuck
Connors, Geo. W.
Conroy, Edw. L.
**Conroy, Edward
Converese, A. L.
(K)Conway, John
Conway, W. H.
Conyer, Harry
*Cook, Al
Cook, Arthur
Cook, Bob
Cook, Band Capt.
Cook, Chas. O.
**Cook, Harry C.
Cook, Murdock T.
**Cook, R. C.
Cooley, Joe
Cooper, Jas.
Cooper, L. H.
Cooper, Louis
(K)Copeland, Ed
Copeland, Raymond
Cordney, Clyde
Correll Circus Corp.
Cortellis, Geo.
Corthay, Billy
*Cortillo, George
Cortright, Russell C.
Cosgrove, Frank
Cossart, Ernest
Costo, Wm.
Cotton, Al
Cotton, Colorado
Cotton, O. M.
Couch, Cash
(K)Countryman, Floyd
Courtney, Thos. H.
Cowan, J. E.
Cowan, R. E.
Cowan, Roy
Cox, Lloyd
Cox, Oliver C.
(L)Cox, Roy
*Coyne, Eddie
Crady, John
*Craig, Creighton
(K)Craig, Ralph
**Crandells, Riding
Crandell, H. E.
Craine, Roy
Crane, Draton
(L)Crather, Gene Guy
(K)Crawford, Ham.
(K)Crawford, L. C.
(K)Crawley, Geo. L.
*Creedon, Billy
Cress, Earl
Cresson, Lee
Crimm, Walter W.
Criswell, Lewis W.
Croddy, Wilber J.
**Crook, Leo E.
Crooks, Chas.
Crory, Smoky
**Crosby, P. L.
**Cross, Lawrence
Crouch, E. O.
(S)Crowder, Geo.
**Crowder, George
Crowe, E. C.
*Cullen, D. T.
Culp, Arthur
(S)Cuizon, Bob
Cummings, Arch
**Cummins, Col. Fred
Cunningham, Billie
**Cunningham, Elmer D.
*Cummingham, J. B.
(K)Curelock, Joe
*Curly, Leo J.
Curran, Chas. F.
Curran, Mike
*Curtis, Dayton
(S)Curtis, Happy
*Curtis, Robert
Curtiss, G. W.
Curwell, Clarence
Cushman, Bert
Cutler, Louis
*D'Carlo, Don
Dailey, Bert
*Dailey, Edw. Pop
Dainton, Al & Buddy
*Daish, Sidney
Daley, J. P.
Dalton, John
*Daly, C. W. F.
**Daly, Edward
(S)Daly, Floyd
Daly, John O.
*Dalzarro, Ed
**Danie, Bud
(K)Daniels, Johnny
(K)Dann, Earl
Darkes, Ray B.
Darktown
Darling, Jas.
Darpel, Joe
Dash, John
Daul, Jack
Davene Family
Davenport, B. C.
Davenport, Orey
Davenport, Rube
Davey, J. J.
Davey, Sailor Jack
David, Jack
Davidson, J. E.
Daville, Percy
Davis, Billy K.
Davis, Bob
Davis, C. Jack
Davis, G. C.
*Davis, Jack A.
**Davis, Jimmy
*Davis, Johnnie
*Davis, Leo
Davis, M. V.
*Davis, Micky
*Davis, Speedy
Davis, Texas Jay
Davis, Tom
Davis, Victor A.
**Davis, W. C.
*Davison, Jimmie
Dawson, Kenneth
Dawson, Stanley F.
Day, Harry
Day, Jockey E.
(K)Day, L. F.
*De Angeles, R.
***DeBaker, Frank
DeLion, Arno
*De Marlo, Harry
*De Marr, Scoot S.
DeMills, Francis
DeMoss, George G.
(L)De Pallaton, Walter
*De Phil, Chas.
DeVol, Max
DeVoyne, W. H.
DeWolfe, Linton
Deal, Harry
Dean, Jerry
(K)Dean, P. H.
Dean, Russell
Dean, T. F.
*Decker, Frank
Decker, Happy Jack
*DeeMont, Chas.
**Delbenie, Capt.
Dell, Eddie
Delmar, Jene
**Delsare, Ed C.
*Demick, John
Denbeaux, Doc
(K)Dennis, E. V.
Dennis, Walter
(K)Dennison, Joe
*Denno, Arthur
Derwa, Jackson H.
Devere, Francis
**Devoile, L. Jules
Dewey, Raymond
Dewitt, T. R.
(K)Dexter, Bert
(K)Diamond, Harry
Dick, Buria
Dickinson, Harry
Dellinger, Buster
**Dilts, Bob
Dion, Raymond
*Di Sarro, James
Dittmar, A.
Dixon, Bert C.
Dixon, Don
**Dixon, E. V.
(L)Dixon, Geo
Dixon, O. C.
*DoBell, Fred
**Dobbins, Harry
*Dobbins, A.
(S)Dobbins, A.
Doddles, F. W.
**Dodge, Bob
(K)Dodge, Curtis
**Dodson, W. F.
***Donahue, J. E. Blackie
Donnelly, W. G.
Donohue, Jimmie C.
*Donovan, Arthur
**Dooley, Bennie
Dorman, Doc
Dorsey, P. B.
*Doti, P.
*Dougal, Wm.
Dougherty, Tom
**Douglass, Charles
Douglas, Louie
Dow, Jack
Dowagac, Leon
Downey, Maurice
Downing, John
Doyle, David
Doyle, Earl
Doyle, S. B.
Drane, Billy B.
(K)Draper, E. L.
Draper, Frank
*Dreskin, Sam
*Driscoll, H. B.
DuBreuil, H.
Dubinsky, Irwin
Ducci, Gregorio
Duffy, R. T.
(K)Duford, Fred
Duggan, J. G.
(K)DuPree, Jas
**Ducayne, Robert
**Dulay, Bob
(K)Dunbar, G. L.
Dunbar, Ralph M.
(K)Duncan, Franklin P.
Duncan, Phil
Dunfe, E.
*Dunhill, Frank
Dunlap, Sid
Dunlavey, Jas. H.
Dunn, Bobbie
Dunn, Jack
Dunne, Key
Dunn, Less
*Dunn, Tiny
DuPree, Jas
DuQuesne, Pal
Durham, Dy
*Dutch & Dutchie
Dwight, Verne
Dwyer, Wm. Rollo
Dye, Alfred G.
Dyer, Jas. W.
(K)Dyer, Wm. R.
(K)Eagle, Crawford
***Eagle, Jas. O.
Eames, M.
Earle, Ralph Greene
Easterling, Tonapah
Eastman, Henry Toby
Eaton, Otis
Eckart, Happy Jack
Eckert, Roy
(K)Edburns, Eddie
Eddle, Roy
Eddy, Philip
Edeburn, T. E.
Edelson, Morris
Eden, Bill
Edington, G. W.
Edwards, Arlow
Edwards, Geo.
*Edwards, Georges
**Edwards, Gerald & Kenneth
Ehman, Mal
(K)Eichenberger, H. F.
**Eiken, James
Eisele, Fredr'k
Eldridge, Art
Eldridge, Lieut.
Eldridge, Ray
Eldridge, Sam
Elkins, Jack
Elkins, Jack
Elland, Paul
Ellerson, Wm.
Elliott, Dave
Ellis, Geo. Z.
Ellis, H. E.
Ellis, Joe
(K)Ellis, R. C.
Ellis, Sam
Elmore, F. E.
ElVino, Doc
*Emerson, Richard
***Eminhizer, Jack
Emswiler, A. E.
Endy, H. M.
*Endy, Ralph
*Engle, Joe
*Engler, Henry
English, R. S. Bob
Enright, John
Erickson, Bill
Ernest, Floyd
(K)Erwin, F. M.
Erwin, Jas.
Eskew, Jim
Ethridge, J. W.
Evans & Corella
Evans, E. C.
Evans, Eddie
Evans' Freak Show
Evans, Humpy
(K)Evans, O. L.
Evans, W. E.
Evens, Boyce
***Everett, Billy
Everett, Jack Benge
Everett, Red
*Everhart, Sam
**Ever, Don
Eyes, Black
F. & F. Am. Co.
**Faber, Harry
***Fairbanks, Ralph
Fann, Paul W.
Faraday, Harry C.
Faris, Frank
Faris, Paul A.
Farley, Albert
*Farmers, Jess
Farrell, Eddie
***Farrell, Slick
Farris, Hank
(K)Farris, Jack
Farthing, Jack D.
Faust, Billy
Faust, Dell
Faust, Frank L.
Faust, Jake
Feather, Chief Long
Feimet, Robt. P.
Ferguson, J. C.
Ferguson, Jimmy
Ferguson, Joe
(K)Ferguson, Joe
*Ferguson, Kenneth A.
Ferkeson, Josbo
*Fetters, K. S.
*Fetters, Kenneth
Fibikcowski, Sam
Fielden, E. L.
Fielder, R. L.
*Fields, J.
*Fields, Max
Fields, Snowball
*Fine, Lew
**Finerty, Jack
**Fink, Henry
Fink, Jackie
Finley, Fred
Finley, Wm.
Fish, Joe
Fischer, Harry J.
Fisher, Benj.
*Fisher, Bob
*Fisher, H.
Fisk, J. N.
Fisher, Jack
Fisher, Louis K.
Flanagan, W. L.
**Flannagan, Jock
***Flannigan, R. E.
***Flannigan, Jas. T.
Flannigan, Richard
*Flentke, Howard
Fletcher, E. S.
*Flett, Harry
**Flores, Miguel
Flores, Miguel
Floto, Wm.
*Fluher, Fred
Flynn, J. Francis
*Flynn, Michael
Folbright, Buddy
Foltz, D. H.
(K)Forbes, Fred
Ford & Hewitt
Ford, Jack
Forney, Wm.
*Forrest, Chas. A.
Forrest, Frank
*Forrester, Arthur
Forrester, Lule
**Forth, Allen
Forsyth, Leon
**Forsythe, Walter
Foss, Louis
Foster, Curly
(K)Foster, M. F.
Foster, W. R.
Fowler, Bennie
Fowler, Bill
Fowler, E. J.
Fowler, F. F.
(K)Fowler, Jack
(K)Fowler, Lloyd
Fox, Walter B.
Foy, Harry
(K)Fox, Major
Frady, Prof. W.
Franklyn, Geo.
*Franklyn, Wilber
*Fraser, Jim
**Frazer, Harold
*Freddie, Armless Wonder
Fredericks, Musical
**Freedman, Herman
(K)Freeman, Billie D.
Freeman, H. Ike
Frenier, Basil
(K)Frey, Ben E.
Friddell, Roy
*Friedman, Abe
Friedman, Jacob
Friedman, Roy
Fritz, H. A.
*Frohman, Bert
**Fuller & Jewell
Fuller, Al
Fuller, Dr. Harry
Fulton, Albert
Fulton, L. B.
Fults, Charles
Furman, C. V.
*Gacopi, Troup
*Gaffey, Thos. D.
**Gage, A.
Gage, Harry
Gage, Lionel
Gagonn, Fred
Gaither, Roy
(K)Gaither, Woody
Galloway, J. E.
*Galvan & Diana
*Gangler, Joseph
(K)Ganthier, Frenchie
Garber, M.
***Gardner, Geo. M.
Garfield, Doc R.
Garkow, Philip
Garlock, Edw.
Garrison, Arthur
Garrison, John
(S)Garrison, Mike
*Garthwaite, George
Gaskill, Erbe
(K)Gaskins, Frank
Gasper, Don
Gateman, Vic
Gatlin, J. H.
Gaughan, John
Gaughan, W. B.
Gaulden, Harold
(K)Gauthier, Frenchie
Gehring, Jehnie E.
*Gene, Bunny Stricker
George, Wm. E.
Gerant, Geo.
**Gerard, Eddie
Gerard, Frank
Gerard, Jack
**Germain, Carl E.
Geska, Ed
(K)Gholston, Chas. R.
Gibby
Gibson, Doss
*Gibson, Jack
Gibson, Jimmie
Gifford, Blake
Giger, Geo. R.
Gikes, Steve
Gilbert, Francis O.
**Gilbert, M. C.
Gilbey, Con L.
Gilbright, Robt.
*Giles, Roy
Giles, Vern
Giles, Vern
(K)Gill, Chas. Possum
Gill, Joe
Gilmore, Ray
Ginivan, Frank
Ginsburg, Sam
**Gislason, W. W.
Glacey, Jos.
Glandy, Morris G.
Glass, Ben
Glass, Joe
***Gleason, Forest
Glenn, Forrest
Glenn, Harry
*Glodden, Clinton
Glover, Gilbert G.
**Glover, Gilbert G.
(K)Glover, Wm.
**Gluskin, Sam
Glynn, Masc
Glynn, Max
*Glynn, Max
Goddard, H. Selwyn
Godfrey, Walter E.
Goe, Ellis
Goerke, Clyde B.
Goff, B. M.
Gold, L.
Golden, A. L.
Goldie, Jack H.
(L)Golightly, Jack
**Gonsalves, Tony R.
(K)Gonzales, Wm.
Goodall, Ben M.
Gooding, Blaine
(K)Goodlett, Howard E.
***Goodman, Tex
Goodrich, Ben
**Goodrich, W. H.
Goodwin, A. J.
**Gordon, Eddie
Gordon, Sam
***Gordon, Sam
Gorman, Ross
Gory, Gene
Gould, Jack
Gossage, G. C.
Gour, Robt. A.
Grady Trio, The
*Graff, Victor
Graham, Edw. P.
Grant, Lou
Grape, Norman
Graves, Billy
Graves, Herbert
*Gray, Larry
Gray, Cecil
*Gray's Glassblowers
Green, G. B.
(K)Greer, Harry
*Gregg, F. O.
Gregory, Clarence
Gregory, H. C.
Gregory, Wm.
Grella, Prof. Rocco
Grey, C. C.
Griffen, Lemley E.
Griffin, A. B.
Griffin, Prof. John N.
**Griffin, Tom
Griffith, Fred L.
Griffitts, Jos. M.
Grill, Al C.
**Grimm, Ray
Griner, Jas. W.
Griswold, Willard H.
Groh, W. H.
Grooms, Robt. C.
Gross, J. P.
(K)Grotts, Red
*Grove, Ralph
(K)Groves, H. D.
Grubbs, J. M.
Grugan, Shorty
Grumley, Jimmie Shay
Guerrin, Frank M.
Guest, Richard Red
Guice, Walter
Guthrie, A. E.
Gwin, Cowboy Calvin
*Gwynne, Jack
Haas, Edw. J.
(K)Hack, Clarence M.
Hackett, Eddie
Hackett, Elton
***Hadj, Prince
**Hagan, Frank
Hager, D. K.
*Hager, O. K.
(L)Hagoort, Holland Mystic
(L)Hahn, Lee
Hailstorm, Chief
Hale, Mack
***Haley, H. D.
Haliday, Ernest
Haliole, Sam
Hall, Doc
Hall, E. F.
Hall, Frederick
Hall, Harry
**Hall, Leary
Hall, M. O.
Hall, Major John
Hall, R. E.
Hall, W. C.
Halliday, Charley
*Hallen, Vic
(K)Hallock, Bob
(K)Halstead, Jas.
Halverson, Oscar
*Hamilton, Clyde
Hamilton, Francis I.
(K)Hamilton, Jack
(K)Hamilton, Jack
Hamilton, Jas.
Hamilton, R. H.
Hamilton, Thos. D.
Hamilton, W. D.
Hamlin, Dick
Hammond, Faye B.
***Hanasaki, Frank
Haney, Guss
Haney, J. L.
Haney, Thedereo
*Hank, Montana
(K)Hanks, Happy

Hanley, H. E.
*Hanley, Robert
Hanna, Sleepy
Hanshaw, J. D.
*Happenny, Fred
Hansen, Aage
**Hansen, Harry A.
Hanson, Chas. E.
Hanson, Fred H.
Hanson, Jack
(K)Harbeld, S. E.
(K)Hard, Robt.
(S)Hardin, Bill
Hardison, Charley
*Harlan, Kenneth
**Harney, Ed. S. F.
Harp, Carl
Harper, Eddie L.
Harper, Gordon
*Harper, Noel
Harrell, Hardin
Harrington, Jerry
(K)Harrington, Pop
(S)Harris, Curly
Harris, Ed
Harris, H. B.
**Harris, Jack
*Harris, James
Harris, M. J.
Harris, Melvin
Harris, Robt. L.
Harris, Rodney
Harris, S. M.
*Harris, Tony
Harris, W. R.
*Hart, Billy
(S)Hart, Everett
*Hart, Ervil
*Hart, Frank
Hart, Phil & Peggy
*Hart, Richard
Hart, Will
*Hartman, Artie
Hartzberg, Amos, A.
Harvey, A. P.
Harvey, Bud
Harvey, Louis C.
*Hass, Oscar
Hassan, A.
(K)Hassen, Ollie
Hastings, Art J.
**Hastings, Bob
Hatch, Hurbert G.
(K)Hatfield, Johnnie
(K)Hatfield, Johnnie
Hawk, Jas. B.
Hawkins, Bud
**Hawley, Lee R.
**Hawn, D. C.
***Hayes, Harold
**Hayward, Edward
Hayworth, C. B.
Hazelrigg, Mark
Heath, H.
Hedlernan, Leo S.
(K)Heffner, Ernest
*Helberg, Alfred Von
Heiman, Bill
(S)Heinickel, Arthur
Heistand, Frank L.
*Heitmaneck, Chas.
Helm, Clyde C.
Helman, Maurice
*Helston, Ralph
*Hemple, Erv. N.
Henderson, Billy
Henderson, Capt. A. B.
**Henderson, H. G.
*Hendricks, Joe
**Hendricks, John M.
Hendrix, Roy
Hendrix, Tex
Hennessey, Richard D.
(S)Hennessey, Spike
**Henning, Fred
Hennion, Jesse
*Henri, Harry
*Henry, Joe
*Henry, Larry O.
Henry, P. T.
***Henry, Thos. H.
Henry, Wm. H.
Heperline, Ray E.
(K)Hepler, W. B.
Hercules, Masked
Herkott, Johnes
**Herley, Dutch
**Herley, John
*Herndon, Erwin
**Herrin, L. F.
*Herrington, J. C.
***Herther, Wm. Bill
***Herther, Wm. Bill
*Hertz, Alf
Hester, W. H.
Heth, Henry
*Hewit, Wm. R.
Hewitt, Harry
Hewitt, Jos.
Hibler, A. B.
Hibler, Zip
Hickey, Jas.
***Hicks, Billy Otto
Hicks, Darby
***Hicks, P. G.
**Hicks, J. K.
(K)Hicks, Jas.
Hicks, Johnnie
Hicks, Wm. R.
**Hiestand Shows
Higgins, Thos. M.
**Hilburn, Tex
Hildreth, J. W. Daddy
Hilgenga, John
Hill, Charlie L.
Hillman, C. T.
Hindu, Ali
**Hines, Mr. & Mrs. Palmer
Hinkle, H. S.
Hinkle, Milt
Hirshfield, Joe
Hiser, Chas.
Hitner, D. O.
(K)Hoage, Lyle
**Hobart, Ralph
*Hobart, Ralph
Hobson, Cecil
**Hodge, Roy
*Hodges, Jimmy
**Hodgson, R.
Hoffman, Jack
*Hoffman, L.
*Hoffman, Linden
***Hoffman, Mike
Hogan, Eudell
Hogan, Jack
*Holcomb, Elmer
*Holcomb, Homer
Holderness, R. R.
**Holland, E. S.
*Holland, Frank
Holland, H. P.
**Hollen, Fred
Holliday, J. W.
Hollis-McCrea Troupe
**Hollis-McCrea Troupe
Holly, John
Holzman, Herman
**Homberg & Lee
*Honer, Ray
*Honey, Alf
Honus, Geo. J.
Hood, DeForest
Hood, Joe
Hood, O. A.
Hooper, Clyde
*Horlick, Alfred
**Hornbrook, Gus
**Hornbrook, Earl
**Horning, Roy
Horton, Bob
**Horton, G. P.
(S)Hosmer, Kent
Houke, Paul
**Houser, Dave
Houston, R. H.
Howard Bros.' Shows
**Howard, Buddy
Howard, Fred
Howard, George
**Howard & Howard
*Howard, Joe
**Howe, Leo
*Howe, Lyle
Hoy, Dog
Hoyt, Jack
Hubbard, Ed
Hubbard, G. E.
Hubbard, Jas. H.
Hubbard, Paul
Huddleston Family Show
Hudson, Candy
Hudson, P. L. Buster
Hudspeth, Chas.
*Hudy, Andy
Huff, Bob
Hughes, Frank C.
Hughes, Jas. E.
Hughes, Johnnie
(K)Hull, Justin
*Hulley, James
**Humke, A. J.
Hunter, Geo. H.
Hunt, Harry
Hunter, J. H.
Hunt, Leigh
*Hunt, E. H.
(S)Hunter, Clarence A.
Hussey, Jimmie
Hutcheson, Tom
Hutchinson, Glenn
**Iliff, Marion
Ingersoll, A.
(K)Ingraham, Joe
Ireland, Billy
Irish, H. E.
**Irving, Martin
Irwin, H. P.
Irwin, Robt. G.
Isarels, Monroe
Ivey, Dr. W. L.
Ive, Bert
(K)Jackey, Claude C.
*Jackle, John C.
*Jackle, John C.
Jackson, Corliss Jack
Jackson, P. H.
Jackson, H. N.
Jackson, J. C.
***Jackson, Tiny
**Jackson, Tommie
Jacobs, Joe
Jaggers, Dolph H.
**James, Harry
James, John
James, Raymond
Jaquith, Will
Jarboe, Edw.
*Jeanette, Louis W.
*Jennings, Robert
**Jenney, Earl
*Jensen, J. C.
*Jerome, Paul
Jewell, Fred
***Jewell, Warren
Joe, Hawaiian
**Joe, Original Sailor
Joey, Jas.
**Joey, Loon
Johns, Andy
Johnson, Al E.
Johnson, Andrew
Johnson, Baldy
**Johnson, E. A.
Johnson, Geo.
Johnson, Geo. Gordon
Johnson, Guy
**Johnson, H. A.
Johnson, H. C.
Johnson, Howard
Johnson, Larry
Johnson, Laurie
Johnson, Prof. Tom
Johnson, S. Pat
Johnson, Sam
Jolly, H. C.
Jones, Al
(K)Jones & Elaine
(K)Jones, C. M.
Jones, Chas.
Jones, Henry
Jones, Roger
Jones, Ted
*Jongeleen, Dutch Peter
Jordon, Chas.
Joyce, M. F.
KaDell, Ali
**Kaai, David
Kackley, Harry
Kaeser, M. L.
Kaffman, Elmer
Kahalehili, Peter
*Kahn, Fred
Kahntroff, Morris
**Kakalia, John
(L)Kalaut, Chick
Kalen, Jack
*Kaluna, John
Kane, Chas. A.
(K)Kane, Chick
*Kane, Maxwell
*Kantor, Louis
Kara, Paul
**Karmino, George
***Karn, C. S.
*Karr, George W.
*Kaslor, Harry
**Kay, Harry
Kaye, Lionel
Keating, Jimmy
Keane, Chas.
*Keeler, John
Keeley, J. E.
Keen, Fred'k
Keightley, Geo. M.
Kekai, David
*Kellard, Carl
**Keller, A. J.
**Keller, Billie
*Keller, Fred
*Keller, Le Roy
**Kelley, G. W.
**Kelley, George
**Kelley, Jack C.
Kelley, Leon C.
Kelley, Wm.
Kellog, Leyce
Kellogg, Wm. R.
*Kellogg, Charles
(L)Kellogg, M. I.
*Kelly, Capt. Jack
*Kelly, Johnny
Kelly, L. C.
Kelly, Lee
Kelly, Spike
**Kelly, T. J.
Kemp, Albert
Kempf, Irving A.
Kenan, Hank
Kennedy, Frank C.
Kennedy, Jos.
**Kennedy, Pete
**Kennedy, Pete
*Kenny, Talbot
*Kent, Chas. A.
Kent, J. C.
Kentucky Twins
(K)Kenyon, Jean
Keon, Mr.
Kerkhaven, E. D.
Kerklingh, Herbert E.
Kerley, Tom D.
*Kerr, S. A.
*Kessler, Miles
*Kessler, Jack
*Ketchum, K. P.
*Ketrow, Wm.
Key, Joe
Keyes, Stanley
(S)Kilbane, Bernard
Kilborn, G.
Kills, Eldon, Jack
*King, Anna J.
(S)King, Austin C.
King, G. J.
King, Geo. H.
King, Joe
King, R. C.
King, Walter
**Kingsbury, Tom
Kinneard, Jack
*Kious, R. V.
**Kipp, Roy
Kirkman, W. E.
Kirman, Fred
Kismet, Eddy B.
Kitchie, Si
Kittring, Earl
Klein, Ben
*Klein, Nate
*Kline, Chas. H.
*Kline, Whitie
Klingbile, August
**Klippel, Jack
Knapp, Bennie
Knapp, T. V.
*Knight, H. M.
Knight, Richard
**Knoff, Emil
Kohler, Fred Bozo
***Kohler, Jack H.
Koikota, Jap Troupe
Koler, L.
***Kollmeyer, Carl S.
**Konopka, Frank C.
Kortez, P.
(K)Koschland, Carl F.
(K)Kostle, W. J.
*Kraemer, Billy
*Kramer, Sid
*Krause, H. H.
(K)Krauss, Harvey
*Krause, J. H. (Wire)
Krause, John
(L)Kraushaar, Ralph
Krim, Billie
**Kristafer, Wm.
Kritzler, Walter
Kriz, Emanel
*Kromas, Mike
Kroomer, Ralph
Kronau, Arthur T.
Krump, Clyde
Kula, George
Kulkman, Joe
*La Beau, Wm.
(K)LaBerta, Otis
LaBerta, Otis
LaBossler, Harry
LaBox, Jack
**LaFarra's, Bruce, Nov. Ent.
LaFaye, A. C.
**LaMarr, Geo. E.
**LaMarr, Jean
*La Mont, Four
LaPearl, Wesley
*La Piava
**LaRue, Ted
LaSwan, Billie
LaTour, Frank
*La Verne, Eddie
LaVigne, Geo.
*La Voun, Sylvia
Ladd, Edw. Dick
Lahelle, C. D.
Laird, Horace
Lakatau, O. Arad
Lakeman, Richard
(K)Lambe, Lee
Lambert, Joe
**Lambert, K. E.
Lammers, Chas. J.
Lamont, Geo. A.
*Lancer, J.
Lancer, Jas. G.
Land, P. H.
**Landgraf, Fred
Landy, Joe
Lane, C. E.
Lane, Dewey
*Lane, Paul W.
Lane, S. E.
Lang, Billy
*Lang, Johnie
Lang & Ray
*Langan, John
*Langen, Wm.
Langdon, Geo.
Langley, Geo.
**Langs, Eddie
Lanham, Chas.
*Laning, S. H.
Lankfort, Walter
Lankford, Walter
*Laqua, Aria
*Larkin, Peter S.
Larraway, Milo
Lash, Johnny
**Lathabee, Beehee
*Latham, Billy
Law, Chas. L.
(L)Lawrence, Bert
**Lawrence, J. C.
**Lawson, John K.
***Lawson, W. E.
**Layman, F. B.
Laytons, The
**LeBurno, Bob
LeFay, Jimmie
Leach, Albert
***Leach, Hugh
Leach, O. W.
**Leach, Porter R.
Leaman, Ardell
(K)Leavell, Pete
Leavitte, Lee
Lebel, Cecil
Ledford, Beckey
Lee, Alfred or James
*Lee, Billie H.
Lee, Chas. X.
**Lee, D. D.
Lee, J. W.
*Lee, James M.
Lee, Joe
Lee, L. T.
(K)Lee, Louis
*Lee, Omer
*Lee, Ralph
*Lee, Victor
Lee, Walter
Leech, Orlando
(S)Leeper, Jack
Leesman, L. W.
*Leffler, Harry
**Leffwell, Frank
*Leiberwitz, Joe
*Leister, John P.
Leland, Jimmie
Leman, Prof. G. E.
*Leminos, John C.
Lenhart, Ralph
Lentza, N. J.
*Leon, E. R.
**Leonard, Harry B.
Leonard, J. Sam
*Leonard, Jack
Leonard, Reddy
**Leonard, Ted
Leonard, Wm.
Leppman, Eddie
Lerch, Louis
Leslie, N. L.
Lesser, B. L.
Lester, Bud
**Lester Bros.
Lester, Jack
Letter, A. S.
Levette, George
Levey, Harry
(K)Levian, Walter
*Lewis, Ben
Lewis, Buck
Lewis, Claude A.
(K)Lewis, Dare
Lewis, Dr. J. Hamilton
Lewis, Gene
Lewis, Harold
*Lewis, Harry
Lewis, Harry A.
Lewis, Harry C.
Lewis, Harry Ray
Lewis, Herman
Lewis, Joe
Lewis, L. R.
**Lewis, Sid
Lewis, Van H.
*Lewitt, Brian
(K)Lime, L. O.
Lincoln, Suicide
Lindner, Chas. P.
(K)Lindquist, Leonard
Lindsay, Cumique
*Lindsay, Kelly
*Lindsay, Kelly
***Lindsey, J. G.
(K)Lindsey, Jack
*Lippman, Harry
*Lipsky, Manny
*Lipton, Ted
List, Herman
Little Bird, Chief
Little, Dug
*Little, Harold
Little, Harold
Little Jack Little
(K)Livecy, J. W.
Livecy, Bert
*Locke, Edward S.
Lockette, A. E.
**Lockette, A. E.
*Lofstrom, Willie
Lombard, John J.
Long Feather, Chief James
(K)Long, Frank S.
Long, H. C.
Long, Howard
(L)Long, L. C.
(L)Lorenz, Dr. H. G.
Lorimer, J. W.
**Lorraine, Carl
(K)Lorraine, Chas.
**Lorraine, Fat
Long, Leon
(K)Long, Sidney
Loughney, Frank
**Love, Chas. D.
Loveday, Ray
*Lovenbeim, Sam
*Lovejoy, Dick
Lovejoy, Robt.
**Lowanda, Cecil
Lowe, A. G.
Lowell, Lake
*Lowenstein, Max
(K)Lowry, Glen
(K)Lubert, Wm. W.
Lucas, Leslie B.
*Lucille, Lew
(L)Luckett, Maurice
*Luckman, Moe
Luckner, Frank
*Luether, Lew
(K)Luigi, Gean
Lumley, J. P.
Lund, Danny
**Lundquist, Leonard
(K)Lustig, Bo
Luther, Bill
Lutz, Fred
Lyons, H. M.
Lytle, R. O.
*MacDonald, Frank
MacDuncan, Midget
McCairn, Johnnie
McCall, John
(K)McCall, Rex
McCaray, Howard
*McCarthy, Jack
McCarthy, Gilbert
McCarty, Capt. Mack
McCarthy, Jerry A.
McClanahan, D. H.
McClelland, Ray
McClintic, C. E.
**McClintic, Carl E.
McClintock, Billy
McCloskey, Joe
McClure, Harold
McCommons, Butler
McConkey, Mack
McConnell, J. J.
McCormack, Earl
McCormick, F. J.
**McCormick, Robt.
**McCort, J. O.
(K)McCoy, Jack Benge
McCrary, B. W.
McCrea, Chas.
McCree, Reno
McCullum, Joe
McCune, R. E.
(K)McCune, R. E.
McCutcheon, Sam
McDonald, E. N.
*McDonald, F. A.
McDonald, Lloyd
McDonnell, Thos. J.
McDonner, Louis R.
McDonough, Francis P.
**McDougle, Kirby
**McDougle, Neal
McDowell, Adrain
**McEnroe, Bill
McGwen, Jos.
McFadden, Fred J.
McFadden, Tex.
McFarland, John
McGlory, Geo. J.
McGregor, Harry
(K)McGuire, Harry
***McHale, J. P.
McHendrix, R. G.
McHenry, W. W.
(S)McHenry, W. W.
McIntyre, A.
McKay, Lee
McKay, Newton
McKay, Scotty
McKenna, Scottie
**McKenney, Wm.
McKenzie, H. C.
McKeon, Ambrose
*McKeon, Little Joe
McLain, Comedy Co.
*McLane, A. E.
McLane, Paul J.
**McLemore, Nethel
McLenden, R. F.
**McLeod, Jr., Billy
*McLoughlin, John
McLouren, Hezzie
McMahon, C. G.
*McMahon, J. F.
*McMamara, John V.
McMillian, G. J.
McMillian, Sonnie
(K)McNally, Harry
**McNally, W. J.
McNaughton, Monte
McNeeley, J. D.
*McNulty, H. C.
McNulty, John A.
McPherson, Robt. B.
McTate, E. L.
***McWinters, Ottie
(K)Mabley, Joe
*Mack, R. (Bobby)
Mack, Billy
*Mack, Texas Oswald
Mack & Williams
Mack, W. E.
Mackay, Scotty
(K)Mackey, Tom
(K)Macky, Dutch
Macurio, Jack
Macy, Wm.
*Madden, Frank
Maddock, John E.
*Magitian, Huber
Mahan, Bob
(K)Mahoney, Dock
**Mahoney, Jack
Mahoney, Tommy
**Makaena, Sam K.
*Makey, Wm.
*Malarkey, W. S.
***Malone, Beak
*Maloney, Henry J.
*Mangean, Alex
*Mangean, Alex
Mangean, Nick Gaik
Mann, Malcom
Manning, Al
Mansfield, Geo. L.
Mansfield, John
Mansfield, Frank
*Mansion, Micky
Mantley, Clay
Manville, Chas.
*Marcellie, R.
**Marcus, Wm.
Marcy, Chas. S.
*Marino, Frank
*Marino, James
*Marino, Thomas
(K)Markell, Price
Marley, Benedict
**Marsh, Ernest, or Red
Marshall, Doc R.
Marajah
*Marion, Walter
Marler, Rob W.
Marlow, Sam
Marrico, J. H.
*Marsco, Billy
Marsh, Buster
Marshall Bros.' Show
Marshall, Frank
Marston, Harold M.
*Martan, Jack
*Martan, Wynne
**Martin, Chas.
**Martin, Harry
Martin, R. M. Dick
Martin, Tommy F.
Martine, P. R.
Marton, Ted
**Martone, M.
Mason, Marvin
Massonette, Geo.
Massie, Floyd
(K)Masten, D. F.
Masters, Kelly
Matchett, Jas. A.
Mathes, Arthur
*Mathews, Jack E.
Mathews, Lester J.
*Mathews, T. J.
Matina, Bela
Matina, Matjus
*Matter, Floyd
Matteson, E. F.
Matty, Paul
Mau, Wm.
Maurice, Great
Maurice, N. J.
Maxwell, I. B.
**May, Bill
May, Sill
*Mayo, Andrew C.
*Mayo, Skeet
(K)Mayott, Eddie
Mays, Bob
Meade, Tom A.
Meadorxs, Geo. L.
*Meare, H. C.
(K)Mechlin, Earl
***Mehuce, Jas. A.
(K)Meisterman, Jack
Mellette, Ira
*Melnick, Mitchel
*Melville, Harry
*Mennetti, Eddie
*Meoland, George
Meredith, Bill
Merrill Bros. & Sister
Merritt, Don L.
Mersereau, W. B.
Metro, Chas.
(S)Metz, Ted
Meyers, Carl
(K)Meyers, E. Y.
Meyers, Geo. L.
Meyers, Robt.
(K)Michaelski, Edw.
*Michels, J.
Michener, Nick
(K)Mirkelson, Julius C.
(K)Miles, Geo.
Miles, H. F. Patty
Millard, Doc
Miller, Albert
*Miller, Arthur
Miller, Bill
Miller, Bill
Miller, Bob Blackface
Miller, C. M.
Miller, Edw. Blackie
Miller, H. A.
**Miller, Harvey
(L)Miller, Jean
**Miller, Joseph G.
Miller, L. K.
Millomeys, Musical
*Miller, Nat
Miller, Paul
*Miller, S. V.
Mills, C. T.
Mills, G. C.
Mills, R.
Milo, Carinllo
*Milton, Billy
**Milton, Geo. B.
Mincey, Buck
Mincey, Ray
Minch, Carl B.
Miner, Chas. Blackie
Minting, Alfred
**Minto, Jack
Mistrot, J. J.
*Mitchel, Frank
Mitchel, Nick
Mitchel, Ralph
Mitchell, E.
Mitchell, Geo.
Mitchell, Jim
**Mitchell, Sam
*Mitchel, Wm.
**Mitkus Duo
Mix, Art
*Mix, Art
Mix, Clayton L.
*Moeller, Fred
**Moffett, Earnest
*Moffit, Clifford
*Monahan, Joe
Monnett, Curly
Monroe, Wm.
Montague, Jimmie
*Montana, Bob
Montana, J.
(S)Montana, Slim
Montgomery, Danny
Montgomery, Don
Moody, Andrew
*Moody, Chas. S.
Moody, Mitchell
**Moore, Bill
Moore, Billy
Moore, C. B.
(K)Moore, Clay L.
Moore, Fred D.
Moore, Geo. B.
Moore, Hugh C.
Moore, James
Moore, Jerry
*Moore, John M.
Moore, R. D.
(K)Moore, Whispering Fred
Mora, Silent
**Morales, Albert A.
(S)Morales Bros. & Daisy
*Moran, Dave
Moran, Frank
Moran, Vic
More, R. D.
Moreno, Joe
(K)Morefield, Paul D.
Morey, Joe
**Morgan, Buddy
*Morgan, Duke
(K)Morgan, Eddie
Morgan, Mark O.
Morgan, R. A.
Mordue, Edgar
Morelock, Ernest
Morley, Harry
(S)Morrell, Clifford
(K)Morrill, Chas.
Morris, Chas. Tod
***Morris, Frank C.
Morris, J. D.
Morris, Milt.
Morris, Paul
Morris, W. W.
***Morrison, F. S.
(K)Morrison, Melvin
Morrison, Sandy
Morse, Billie & Marjorie
Mortomier, Bob
Morton, H. C. Shorty
Mosely, Wm. Santiago
Moser, Roy E.
Mosier, Chas.
(K)Moss, Louis J.
Mott, Iron Jaw
Moulton, VanbertL.
(K)Muff, Audrey
Muggetman, J.
Muldoon, Billy
(S)Muldoon, W. H.
Mulkey, Virgil H.
Mullins, Lawrence
Mumelo, Angelo
Munger, Wm. L.
**Muncey, J. C.
Munsell, C. G.
Murphree, Jeff
Murphy, Edw.
Murphy, Eugene
(K)Murphy, J. E.
Murphy, J. F.
Murphy, J. P.
Murphy, Joe Pottsville
Murphy, John M.
*Murphy, Harry
***Murphy, Thos.
Murphy, W. A.
**Murray, Dick
Murray, Joe
*Murray, P. S.
*Murphy, Shanty
*Murray, Stuart
**Murray, Tom
Murry, Billy
Musgrave, Chester
Myers, Jess
Myers, Jetty
Myers, Wm. J.
(S)Myieres, Frank
(K)Myler, W. B.
*Naas, J.
Nachue, J. B.
Naggatta, Josey
Namba, Kiyo
Nance, Marvin E.
Napier, Wayne
*Nash, J.
*Nash, Jerry
*Nasser, A. M.
Natanson, Louis
*Nate, Harry
(K)Nayler, Max C.
Neal, Jack
(K)Neal, W. S.
Neil, Jess
Nellis, Lyman
**Nelson, A.
Nelson, A. E.
Nelson, Barney
*Nelson, Carl
**Nelson, Cecil
Nelson, Jack
Nelson, Lamar Buck
Nelson, Robt. B.
Nerenberg, Ted
*Nester, Wm.
Newberry, Earl P.
Newcome, Harry
Newton, Fig
Newton, Garner
(L)Newton, Jr., Wm.
Nichols, Johnny
Nichols, Obid
*Nickel, Paul
Nielan, Arthur
**Nilson, G. H.
Nimmons, Roy
Nine, C. G.
**Ninelist, W. M.
**Nissen, George
Nisson, George
**Noa, Jr., Fred
Noa, Jr., Fred
*Noble, F. W.
Noble, Frank W.
*Nocero, Anthony
Noftel, M. H.
Nokolini, Dan
Nolan, Larry
Noonan, Howard
Norfleet, Royne
*Norman, Fred
Norris, Lee
**Norton, Doc Fred
Norton, J. B.
Norton, Jiggs
(K)Norton, R. F.
Norvell, D. S.
(S)Nonce, Jacques
Nugent, W. A.
Nuger, Sol
Null, Void B.
Nunn, Harry
O'Brien, B.
(K)O'Brien, Obie
O'Brien, Tommy J.
(K)O'Brien, Wm.
O'Connell, Dan
O'Connell, J. D.
(S)O'Connor, Jack
(S)O'Connor, Michael Pat
(K)O'Day, Sammie
*O'Dell, Larry
*O'Donahue, Clifford
O'Dowd, Dave
*O'Grote, W. P.
O'Hara, J. W.
O'Haro, Russell
O'Ile, Frank
*O'Leary, Red
*O'Mara, Lawrence
(K)O'Neill, Bob
O'Neil, Chas.
(K)O'Neil, Harry
O'Neil, Tim Lefty
**O'Neil, Tip
*O'Pray, John
*O'Reilly, Jerry
*O'Rourke, Tex
**O'Shea, Patrick
Oakes, C. D.
**Obrecht, Christie
Oderkirk, C. J.
Odom, C. D.
Ogden, Ray
(K)Ogle, J. A.
(K)Oliphant, O. W.
Oliver, Harry E.
*Oliver, Otis L.
Oliver, Tommy
Omar, Mr.
**Omara, Jack
***Onal, W. H.
***Onsal, A. N.
*Orlando, Frank
(K)Orlando, Nick
Orman, Frank
Ornett, John K.
Orton, Bayard
Osborne, Jas. L.
*Osborne, Lawrence S.
**Osborn, Ted
Osmundson, Martin
Oswald, Rot. W.
Otoskey, Jack
*Ottie, Edward
Otto, Harry
Overland, M.
Overstreet, R. L.
(L)Overturf, Joe W.
Owens, Eddie
Owens, Freddie
(K)Owens, J. J.
Owens, Jas. Bosie
Owens, Mack
Oxman, Mr.
Packery, Jos.
Paden, Howard E.
**Page, Paul
Page, Bob
*Pah, Eugene
Paige, Geo.
Palat, Franklin
**Palen, Bud
Palmer, S. C.
Palmers, The
Pangborn, W. D.
*Pantagal, Chief
Pape, Frank C.
Pape, G. R.
*Parcell, Lom
Paris, Leon
Parker, Bob K.
Parker, Dan C.
Parker, E. S.
Parker, Edw.
Parker, J. T.
Parker, Roland
Parkin, C. A.
Parmlee, Harry E.
Partello, Dr. E. F.
***Pasha, The Great
Parshall, Dr. Eugene
Parsons, Master G.
*Paterson, John
Patterson, J. P.
Patterson, Lloyd
Patti, Charles
Payden, F. E.
Pearson, Harry S.
Peck, Al
Pedersen, Al Bucket
*Pedro, Thomas
Penbrook, Art
Penn, J. B.
Pears, Allen Lee
Pearson, J. C.
(L)Peck, W. J.
(K)Pelcher, Tony
**Pelham, Nigel
**Pelke, C.
Pelton, C. H.
*Pelton, Dick
Pence, Tommy
Pendleton, Doc
Penton, Hueston M.
Perchko, Speer
*Perman, Narva
Perry, David
Perry, F. J.
(K)Perry, J. N.
Perry, Jas. W.
**Perry, Joe
**Peterson, Don
Petit, R. M.
Petrie, Geo.
Petrie, Geo. G.
Petters, S. T.
*Petters, S. J.
**Pevell, J. C.
(K)Phelps, Eugene
Phelps, Henry
Phillips, Everett
**Phillips, Lee C.
Phillips, Leroy
**Phillips, Morris
*Philips, Ralph
Phillips, Thos.
(S)Pickard, W. J.
Pickard, W. J.
Pierson, Harry
(K)Pike, D. W.
**Pincus, J. L.
Pinfold, Clifford
**Pingree, Earl
Pitchford, Tom W.
(K)Pixley, Dallas
(K)Plummer, Chas.
Plummer, W. M.
*Plunkett, Arthur
**Pollack, I. J.
Pollitt, John Alex
(K)Polk, J. E.
*Polorine & Pals
Pool, Eddie
Pope, Frank C.
Poplin, C. M.
Porter's Comedians
Post, Virgil H.
*Posty, Chas. F.
(K)Potter, Jimmie
Potter, Jr., John
*Potts, Walter L.
Powell, Earl
Powell, J. J.
Powell, Julyes
Powell, Ray V.
Powers, Doc D. A.
Powers, Larry
Prather, Harry
(S)Pratt, Chas.
*Preeler, Chas. B.
Pressey, C. A.
Price, John
**Price, Lou
Primrose, Al T.
Printer, Lewis F.
Proctor, Bert
*Proper, Russell H.
Pruitt, Charles
Puckett, Sam B.
Pughe, Geo. W.
Purtle, Earl B.
Putman, W. H.
Quails, Knox
**Quick, Olaf
Quillen, C. J.
Quinn, Terrence
Rabb, Donald S.
Raber, Ralph
Racco, Thos.
Radcliffe, R. H.
Rarfield, Robt.
Rafferty, Wm.
Raffield, J. N.
**Ragsh, Alla
*Raise, Lee Hassen
***Ralston, J. R.
Ramsey, J. S.
*Ramsey, Billy
*Ranches, J. R.
Randall, Billy
Randall, Jack
Randolph, A. S.
Randolph, J. W.
Randolph, Ray'd
Randolph, R. C.
(K)Ranney, O. D.
Rasguin, Dutch
Rawling, Wm.
Ray, Allen
Ray, Cowboy
Ray, Eddie
**Ray, Eddie
(K)Rave, Edw.
Raymond, Al H.
*Raymond, George
(K)Rayno, Henry
*Razaf, Andy
Rea, John
**Read, L. O.
Reade, Frank
Rector, C. C.
Rector, H. V.
Red, Dakota
(S)Rederick, Chas.
Redman, W. J.
Redmond, Prof. Mike
Reed, C. H.
Reed, J. N.
*Reed, James
*Reed, Johnnie
Reed, Mike
**Reed, R. W.
Reed, Willie
Reedy, Maynard
(K)Reese, C. I.
Reese, Wm. J.
**Reese, Wm. K.
Reeves, Leon
Regan, R. A.
*Regsdaler, Bernard
Reid, E. C.
Reid, Fred
Reid, W. B.
(S)Reinke, J. H.
*Rembert, E. T.
**Remel
Rengger, Douglas
Reno, C. R.
*Reno, Frank A.
Reno, Paul
Renolds, R. Y.
Repass, Guy
**Rex, Eddie
Rex, Johnny
Reynolds, Danny
(K)Reynolds, Mark
Reynolds, Ralph
Reynolds, Wm.
Rhinehart, Cy
Rhodes, J. C.
Rhodes, Jessy
**Ricardo, Jack
Rice, C. W.
*Rice, E. A.
Rice, W. H.
*Rich, Sam
Richard, W. C.
*Richards Bros.' Show
Richards, E. W.
Richardson, Carl
Riche, Neal
Richie, Billie
Richmond, Paul
Richter, Earnest
Rickard, Dan
Ricton, Dick
*Ricketts, Edward
*Riddel, James R.
Riddick, Johnnie
Riddle, Jack
Ridley, Cliff
Riddley, Jas.
(K)Riegel, Robt.
Rigney, Thos.
*Rigolleto, Chas.
Riley, Harry
Riley, J. P.
Rinaldo, Bruce
Rinehart, J. F.
Ringer, Chas.
**Ritcher, Dick
Rink, Fred
*Robb, Fred
Robbins, Victor
Roberge, Victor
**Robertson, Capt. O. Stewart
(K)Roberson, Curly
**Robertio, Bob
Roberts, Chas. Bob
Roberts, Chas. Red
Roberts, E. L.
Roberts, Hall
Roberts, Harry Hap
Roberts, Jimmie
Roberts, John
Roberts, Vardaman
Robertson, Frank
(K)Robinson, Bert
Robinson, Bert
Robinson, Chas.
**Robinson, Elmer D.
Robinson, Guy
*Robinson, R.
Robson, J. C.
Rockford, Ben
Rodeffer, Billy
Roden, Wilbur H.
Roe, J. W.
Rogers, E. A. Dad
**Rogers, Frank
*Rogers, L. F.
Rogers, Milton Pat
**Rogers, Peter
*Rogers, Stanley
Rogers, X. Y. Z.
Roll, Hiram
*Rolland, Oliver
**Rollo, Alf
(K)Roma, Prof.
Roma, Prof.
Romine, E. J.
Roof, Jack
Rook, Harry
**Rooks, Harry
*Rooney, James
*Rose, Chas. A.
Rose, Clyde W.
Rose, Harry M.
Ross, Jimmie
(K)Rose, Louis
(K)Rose, Ray
***Rose, Wm. F.
**Rosenbaim, Ted
Rosenthal, Chas.
Ross, Carl E.
**Ross, Joe Whitey
Ross, Philip
Ross, Sammy
Rothchild, John
Rothman, Louis
(S)Rottman, H. S.
**Routner, J. B.
Roxie & LaRose
Roy, Felix
**Roy, George
**Roy, J. George
(K)Roy, Jos. G.
Rozell, Frank A.
Rubel, Dr. F. H.
Ruberto's Animals
(L)Ruffin, Gordon
Rugg, P. P.
(S)Ruggles, Happy
Rule, Craddock
Rumble Amuse. Co.
Rummell, Chas. C.
Runion, Hoy
(K)Rupert, A. E.
Rush, E. D.
Rusk Comedy Co.
Russell, A. A.
Russell, E. K.
(K)Russel, Jerry
**Russell, Jack
Russell, Lewis L.
Russell & Robbins Show
Rust, George
Rutherford, Magician
(K)Rutachaw, Wm.
Ryan, Chas.
Ryan, H. E.
Ryan, James
Rymer, Wilbur
St. Charles, Leo
St. John, Ray
Sabott, Chas.
*Sadhoo, Ali
Sahliney, Harold
Saladino, Joe
(K)Saleme, C. W.
Samson, Arthur Doc
**Sanders, Bert
(L)Sanders, J. O.
Santley, Fred
Sarsfield, R. H.
Sarsfield, R. H.
Satire, Frank
**Saunders, F.
(K)Savage, E. A.
**Scarboro, Elgin
*Schaffer, W. A.
Scanerr, Tom
**Scheck, Geo.
Schemerhorn, Lloyd
*Schick, Frank
*Schmitt, Chas. P.
Schmidt, Louie
(K)Schmuck, J. A.
Schock, H. L.
Scholes, Terry
Schemmer, Carl
Schonger, Ray
Schriver, Gene
**Scott & DeMatt
Scott, Buster
Scott, C. B.
**Scott, Chas. L.
Scott, James
Scott, Lacy C.
**Scott, Robert E.
Seaman, Herb. R.
Sedlmayr, C. J.
Seery, Robt.
*Seery, Bob
Seiber, Cheyine
Selbow, John E.
Sellars, V.
*Senior, Earl R.
*Serras, Nick
**Settle, H. P.
*Sexton, John
Sexton, Thos. J.
Seymour, Wm. O.
Shadrick, Jos. A.
Shaeffer, Jack
Shafer, C. Jack
**Shafer, Walter
(L)Shafer, Fred L.
Shaffer, Harry
Shanks, Jas. D.
**Sharkey, Chas.
(K)Shaw, Louis F.
Shaw's Dogs
***Shawn, Frank
Sheet, Roy
Sheldon, Texas
Shell, Harry
Shelton, Toby Worthy
(L)Shepard, Arthur
Shepherd, Wyatt
Sherman, J. B.
Sherwood, Victor
*Shields, Norman G.
Shiner, Don
(K)Shinn, Chester
Shirra, James
(K)Shue, Dutch
*Short, Sol
*Short, Joe
*Short, Mac
Shortie, Plain
Shrimplin, R.
Shriner, Al H.
Shults, John E.
*Shipley, James
**Showman, C. A.
**Shumatona, J. B.
Siber, Cheyenne
Sica, Marcello
Sidney, Jack
Siegel, Fred C.
*Siegrist, F. D.
Sigmurney, T. P.
*Silbon, Chas.
**Silver Tongue Chief
Silverlake, Brewitt
*Silverman, Sam
Simonds, Jack
Simmons, Benny
(K)Simmons, Chic
Simmons, Dell
Simmons, H. M.
Simmons, Joe & O. C.
Simon, A. P.
**Simenson, H. L.
Simpson, R. S.
***Sims, Bob
Sims, Jack W.
**Singer, Glenn
*Singh, Gen Harnum
Singleton, O. H.
*Sick, Steve
Siscoe, Prof. R. Henry
Sisson, Barney
**Skalles, Thos.
Skeen, F. G.
Skelley, Hal
Skelton, Warner
Sklower, Dave
(K)Sloan, Kenneth Bert
Slagel, C. C.
Slass, Carlos
Slivt, Chas. K.
Slickting, A. E.
Slomns, Frank
Slusser, Kenard
**Slybon, Eddie
Smith, Archie B.
Smith, Chris M.
**Smith, Clyde A.
Smith, Eddie
(K)Smith, Fred
(K)Smith, G. O.
Smith, Georgia Pete
Smith, H. A.
Smith, Harold E.
Smith, Hi Clyde
Smith, James
Smith, Joe
Smith, John R.
***Smith, Jos. L. Smitty
Smith, Joseph
*Smith, Lester Al
Smith, Lewis E.
Smith, Luther L.
(K)Smith, R. C.
(K)Smith, R. H.

Smith, R. W.
**Smith, Raymond
Smith, Roy E.
Smith, Steve
**Smith, Thompson
Smith, Verne
Smith, W. J.
Smith, W. L.
*Smythe, W. E.
(K)Smith & Warren
*Snapp, Wm. R.
Snodgrass, Lon
(K)Snow, Geo. G.
Snow, R. C.
Snyder, Ben
**Snyder, Bill
Snyder, Col. E. D.
**Snyder, H. E.
Snyder, Harry
Snyder, Herman E.
Snyder, J. P.
Snyder, Walt.
**Sodawsky, Wm. J.
***Sohrauer, E. S.
**Sokol, Sam
Solavagious, Giovanni
Solmon, Wm.
**Sommon, Bill
Sommers, Morris
(K)Southern, Kendle
Sowers, J. C.
Speed, Buck
Speed, Edw. J.
*Spellberg, Sam
(L)Spence, Rollin
(K)Spencer, Don
**Spencer, H. H.
Sperry, Bob
Spragel, M. T.
Spellman, Harry
Spratt, C. G.
Spring, Tony
Springer, A. L.
Sprouls, Melvin & Ray
St. Leon & Co.
Stade, Bruce J.
Stafford, J. A.
Stagner, Bracy
*Stamper, Lee
*Stanley, Chas.
Stanley, Ely
Stanley, Gene
Stanley, Gus
Stanley, Isaac
(K)Stanley, J. C.
Stanley, L. A.
*Stanley, L. D.
Stanley, Paul
*Stanley, Stan
**Stanley, Steve
**Stanton, James
(K)Stanton, Walter
**Starkey, Mr. & Mrs. Oliver
(K)Starr, H. A.
Stebler, J. J.
Steele, Harry L.
Steigner, Harley
Stein, A. W.
(K)Stein, Jimmie
*Steinbrook, Carl
*Steinbrook, Carl
(K)Stenberg, Ivan
Sterchi, Earnest
Sterling, C. A.
**Stevens, Johnnie
Stevens, Prof. Albert
(K)Stewart, Arthur
***Stewart, Ernie
Stewart, R. E.
Stewart, Teddy
**Stewart, Vincent
(K)Steyh, W. H.
Stiles, Gordon
Stilla, J. M.
Stillman, Francis
Stilz, Speedy
Stilwell, C. E.
Stokes, Hoyt W.
Stoler, Joseph
Stoltz, L. P.
Stoltz, Peggy
Stone, Billie
(K)Stone, Fred
(K)Stone, Harry
Stone, J. M.
(K)Stovall, L. F.
Stowe, John P.
Stowman, Walter
*Strambert, LeRoy
Strickland Bros.' Show
Stringham, C. J.
Strode, W. A.
Strofe, Clarence
Strong, Edw.
Strouse, Harry M.
Struble, O. P.
Strumptler, Louis
**Sturdy, Harry A.
Stuward, Dick
Sucher, Herb
**Sutton, Larry
Suentin, O. J.
Sulitka, Andrew J.
Sullivan, Jas. P.
Sullivan, Pat
Sullivan, Roy
Sullivan, W. J.
*Sum, David
**Summers, Frank
Summers, James
(K)Summers, L. Victor
Suneney, Bob
Sunnyland Amuse. Co.
Sunset Show
(L)Susman, Harry
Suttenfield, C. F.
Sutton, Chas.
Sutton, Great
Sutton, Shorty
Swabble, Geo.
Swain, C. W.
Swan, Jas. E.
Swanger, Clarence
Swastika, Dr.
Sweeney, J. L.
Swift Eagle, Chief
**Swift, H. L.
Swires, C. W.
Swisher, John W.
Swisher, W. G.
Swor, Bert
(K)Swor, Jim
***Sykes, Emmett
Sykes, H. W.
(K)Sykes, W. E. Skinny
(S)Sylbia, H. H.
**Sylvester, Bob
Sylvester, Frank
(K)Talbert, Harlin
**Talbot, Brownie
**Taliferre, Joe
*Tallardy, Wm.
Tampa
Tansel, Frank
Tapper, S. L.
**Tarp, Joe
Tate, L. O.
Tate, Paul C.
Taylor, Clarence
**Taylor, David S.
**Taylor, Don
**Taylor, E. Chas.
Taylor, E. Thos.
Taylor, Frank W.
**Taylor, Harry
*Taylor, Harry
Taylor, Jack
**Taylor, John T.
*Taylor, Max A.
*Taylor, Paul
(L)Taylor, Ted
Teandar, Joe
(L)Teller, L. J.
***Tennyson, D. L.
Terrell, Billy
***Terrell, Billy
(K)Terrell, Billy
Terry, George
Teska, Joe
Thomas, Bert
**Thomas, Happy Roy
Thomas, Jack
Thomas, Lee
Thomas, Peter A.
(K)Thomas, R. D. Kid
Thomas, Ray
Thomas, Roosevelt
Thomas, Sherman
(K)Thomas, W. J.
Thompkins, Ralph
Thompson, A. T.
(K)Thompson, Ben C.
Thompson, D. R.
**Thompson, Jack
Thompson, John
Thormar, Wm.
(K)Thornburg, A. A.
(K)Thornton, Jerry
Thornton, R. E.
Threatt, Clyde
(K)Thurman, Jean
Thurness, Harry
Thurston, Dan B.
**Till, Charles (Possum)
Tilly, Joe
Tipton, Ray Lee
Tishler, Myers
Titus, F. E.
(K)Todd, J. O.
(K)Todd, Al
Todd, Buster
*Todd, Buster
*Tolbut, Wm. H. (Wire)
**Toly, Dave
Torbett, Wm. H.
Torres, Jose
Torres, V. L.
Townsend, Geo.
Trader, Cleftan
*Tansey, Jack
**Trash, David
Treadway, S. C.
Trejo, Joe C.
*Tremaine, Robt. C.
***Trout, Chas. L.
Troutman, R. E.
Troxel, Billy
Troxell, G. W.
True, J. L.
True, Johnnie
Trurstson, Harry
Tucker, Fred
***Turkins, McCullen
Turley, Frank F.
Turner, B. M.
(K)Turner, Bull Dog
Turner, Eddie
Turner, Geo. E.
**Turner, Hawaiian Joe
Turner, Oscar
Turner, S. C.
*Turpin, Elmer
Tweedy, Chas.
(L)Tyler, H. S.
Tyson, J. L.
Umphrey, James
Underwood, Chas.
Upchurch, A. R.
Upchurch, Bruce
*Val Jien, Pierre
Vallee, Prof. R. J.
Van Alstyne, Howard
Van Arnam, John R.
Van, Billy
Van Buren, R.
*Van Chessman, Paul
Van De Plassche, Arnold
*Van Dyke, Louis
Van, Fred Happy
Van, Harry
Van, Jimmie
*Van Rippers, Four
*Van Sickle, Roy
Van Zan, Prof. J. H.
Vann, Eddie Ukulele
Vann, Howard
Valcany, Paul
*Valentine, James
(K)Vance, Al
(L)Vantine, Prince
**Vardon, Frank
Varn, Mack
*Vegean, Bob
**Velare, C. J.
Verdis, Tom
Vernick, Joe
Vernick, Joseph
Vernon, C. A.
Veat, E.
Victor, Prof. Jas.
Vincent, Al
**Vincent, J. J.
Vincent, V.
Von Nessen, Graeme
Vontello, Ben & Nina
*Vreeland, Marney
(K)Wade, Billy
*Wade, Eugene
***Wade, R. C.
Wade, W. O.
(K)Wade, W. P.
Wager, Louis G.
Wagneman, Mohamed B.
Wagner, Harry L.
Wainwright, Herman
Wakefield, F. L.
(K)Waid, Louie
(L)Waid, Louis
Waldo, Jack
*Waldron, Fritz
Waldron, Initz
Walker Bros.' Show
Walker, Fred G.
Walker, Lew Lloyd
**Walker, Patrick E.
*Walker, Raleigh
*Walker, Tim
*Walker, Tim
Walker, W. H.
**Walker, Billy K.
Wall, Lawrence P.
**Wall, Lawrence P.
Wall, John
Wallace, Al
**Wallace, Andy (Max)
Wallace Bros.
Wallace, Bufard
(K)Wallace, Ralph
Walldon, Page
Wallice, Wallie
*Walman, Rube
Walroud, Harry J.
Walsh, Arthur E.
Walsh, Charles
Walter, Jimmie
Walters, Tom Rube
Walters, Van & Jane
*Walters, Wm. H.
Walters, Wylden H.
Walton & Reed
Walton, Jules & Jose
*Walton, Kearny
**Walton, Lou
Walton, Lou
Wanderlust Boat Show
(K)Ward, Doc & Diana
Ward, Lee
Warnaby, Jimmie
**Warrell, Fred J.
Warren, Jack
Water Lily Show Boat
Water Queen Show Boat
Waterman, Arthur
Watkins, Henry
**Watson, Bud
Watson, C. W.
Watson, Forrest
*Watson, Harry
Watson, J. P.
Watson, James
*Waylen, J. J.
**Wayne, Jimmy
Weadick, Guy
(K)Weaver, Earnest
Webb, C. W.
Webb, Joe
**Webber, A. R.
Webber, A. R.
Webber, Harry
Webber, J. E.
*Weller, Murry
*Wellner, Murray
*Wells, Billy (Four Fays)
(K)Wells, E. D.
***Wells, Tex
***Wells, Tex
*Welsh, Andrew
Wentz, Don
Werkowitz, John
**West, C. A.
*West, Cal
*West, Cliff L.
**West, Col. C. H.
**West, Charles
West, Chas. A.
West, Horace Geo.
West, Jack
West, L. P.
Westcott, Mort B.
Westcott, Stanley
**Weston, Bert
*Weston, Bobby
**Weston, Herbert
Westover, Cecil
Weytiskey, Chas.
*Wheeler, Al F.
*Wheeler, Bob
**Wheeler, George & Mary
*Wheeler, George
Whetten, F. D.
**Whitcomb, Ray S.
White, A. J.
White Eagle, Ed
White, Ernie
White, Frank W.
White, Jack
White, James L.
White, M. O.
Whitely, James
Whitenack, Harry
*Whiteside, Walker
Whitfield, L. M.
(K)Whithouse, Dock
Whitehawk, Fred
Whitely, Jimmie
Whiteside, Tommy F.
Whitlark, W. H.
Whittaker (Pen Man)
Whitney, Joe
(S)Whitney, John W.
**Wickham, Harley K.
Wiederman, Tom
Wiess, Lew
Wiggs, Rufus S.
Wightman, P. B.
*Wilder, Jack
*Wilds, Pat
Wiley, Oscar
Wilhite, H. T.
*Wilk, Joe
Willard, Clyde H.
Willets, Homer
(K)Williams, Barney
Williams, Bert
Williams, Bub
Williams, Chic
**Williams, Dick
Williams, Earl
***Williams, Eddie Chick
*Williams, Edgar
**Williams, Edgar
Williams, E. H.
Williams, E. R.
**Williams, Joe
Williams, John
***Williams, Lloyd
Williams, Upton
Williams, W. A.
*Williams, W. T.
*Williamson, Allan
Williamson, Geo. H.
(K)Willis, Floyd
Willis, Hud
Willoughby, Joe
Wills, Harry
Willsie, Cash
***Wilson, C. C.
Wilson, Capt. Curly
Wilson, Claude N.
Wilson, Earl, Show
Wilson, George
Wilson, Harry E.
Wilson, Harry Ice
**Wilson, Jack
Wilson, J. L.
Wilson, James
**Wilson, Joe & Mannie
Wilson, John F.
Wilson, Jos. L.
**Wilson, L.
Wilson, Norman Jos.
Wilson, Richard Walton
*Wilson, Robert F.
Wilson, Tex
(K)Wilson, Windy
Wilson, W. H. Shorty
Wilton, G.
Windecker, A. A.
**Winess, Felix
*Wing, Robert
(K)Winkle, W. F.
Winkler, Carl
***Winkler, Otto
Winner, C.
Winston, Harry
Winters, Fitz
Winters, T. J.
(K)Wirth, Eddie
**Wiseman, Wesley L.
Wisotzkey, Dan P.
Wittman, Dr. C. E.
Woff, Frank
*Wolff, George
Woll, John
(K)Womack, Douglas
Womack, Duke A.
*Wood, Homer
Wood, Ray M.
Woodland, Jesse
Woods, Billie
*Woods, Edd
Woods, Jack
Woods, R. V.
Woods, Wilbur
Woodson, Clyde
Woolard, Robert
Woolner, Ham
Worden, Geo. M.
**Work, Douglas
Worl, George
**Worman, Nat C.
**Wright & Dale
Wright, A. A.
Wright, Art A.
*Wright, C. E.
Wright, F. W.
Wright, Geo. E.
Wright, Preston
Wuthee, Frank
Wyant, James P.
*Wyly, Tom
*Wynne, Norris
Wynne, Ray L.
Wysong, L. E.
(S)Yagla, Frank
Yamata, J. C.
Yarbrough, G. L.
(K)Yarbrough, G. L.
Yarnall, Tom
Yegardo, Hermando
Yetter, A. S.
Yon, Yancey L.
Yonkin, Ernie
(K)Young, A. C.
(K)Young, A. C.
Young, Jack K.
Younger, Cole
*Young, Cy
Young, Mat
***Younger, Scott
*Youngman, George C.
Zangar, Mr.
(L)Zanger, Prof.
Zano, Musical
(K)Zants, Cowboy Musician
Zarlington, Ray
Zarlington, Russell
Zeek, John
Zeitlin, Mac Doc
Zenoz, Leslie
Zidder, Mark
(L)Zolo, Ed
*Zinn, Albert

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Ten Beautiful Flashy Colors. $25.00 per 1000

We also have the smaller size, No. 7½ $22.50 per 1000

Clean up $100.00 a week working a few hours a day. Our agents cleaning up everywhere. Fresh Mountain Laurel prices on request. 25% deposit required on C. O. D. orders.

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SALESBOARD ASSORTMENTS

NEWEST AND LATEST.
FAST MONEY GETTERS.
WRITE FOR BIG CATALOG
WE CAN SAVE YOU MONEY.

MOE LEVIN & COMPANY, 305 W. ADAMS ST., CHICAGO, ILL.

Little Gypsy Fortune Teller and Gum Ball Vender

4 Cloth Layouts in Colors, 6 Reward Cards in Colors. Plays on 1c, 5c, 10c and 25c. Second coin returned. Operates in closed territory. Gum Ball on each play.

Polished All-Aluminum Cabinet, Tamper-Proof Leader, Feeder Register. Weight, 20 lbs. Size, 8x10x15.

IT GETS THE MONEY—IT'S WORTH THE MONEY

PRICE $40.00

SENT UPON RECEIPT OF $2.00

Subject to examination. Pay C. O. D. $38.00 if you want it. Otherwise return.

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538 South Dearborn Street, CHICAGO, ILL.

NEW MINTS

Direct from Manufacturer. Small or large quantities.

Write for prices.

With a real taste and flavor that helps develop repeat business.

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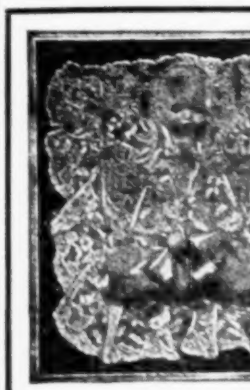
We extend to our Friends and Customers our Hearty Good Wishes for the Holiday Season and may the New Year bring an abundance of Happiness and Prosperity.

FRENCH GAME AND NOVELTY CO.

467 16TH ST. MILWAUKEE, WIS.

Home of the New Airplane Game, Wheels and Games.



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Tee-Wee-The Living Doll

SENSATIONAL BEYOND COMPARE AND A REAL WINNER FOR CARNIVAL MEN, PREMIUM USERS, SALES-BOARD OPERATORS AND SHOWMEN.

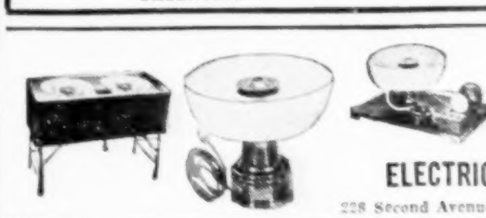
Stops the crowds wherever shown. The hand fits inside and makes it live. Here's how it works: Slip it over your hand just like a glove—the thumb and middle finger fit into the arms and the first finger into the head. Now she'll perform any lifelike movement with the startling realism of a real baby! You need this smashing seller for the holidays. Wire money order for immediate delivery.

$18.00 Dozen. Sample Prepaid, $2.00

Sole Manufacturers and Patentees.

S. & H. NOVELTY CO.

13 North Bellevue Avenue, ATLANTIC CITY, N. J.



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MADE, and we guarantee them to be absolutely 100% perfect and at prices to suit you. Write today for full details and catalog.

ELECTRIC CANDY FLOSS MACHINE CO.

228 Second Avenue, North, NASHVILLE, TENN.

TURKEY CARDS TURKEY

Original—Takes in $19.10.

$8.75 Per 100—$1.50 Per Dozen

DIRECT SALES & SERVICE CO., 20 N. Franklin, Chicago

EXTRA SPECIAL!

Our popular ORTHOPHONOLA Portable Phonograph. The biggest hit of the year! A genuine ORTHOPHONOLA at amazingly low price! Exceptional volume. Excellent tone. Scientific construction. Genuine DuPont Snake covering. Famous Motor. New type Reproducer and Tone Chamber. Special Record Album. Size, 7x13x11 in. It plays two selections with one winding. Any make of Records. Retails $25. Costs you only....... $9.00

25% Deposit, Balance C. O. D.

Write for our new 1929 Catalogue. It's FREE.

ORTHOPHONOLA MFG. CO. 757 Broadway, New York, Dept. 232

TO ALL FRIENDS

Greetings of the Season

Mail us your present or permanent address. We will mail you copy of our 1929 season price list when issued.

"EVERY OUNCE PURE" and "DOLLY VARDEN CHOCOLATES"

THE WILLIAM C. JOHNSON CANDY CO.

2202 South Street, Station "F" CINCINNATI, OHIO

Our "New Oriental"

PEARL KNIFE DEAL

12 Two-Blade Pearl Handle Knives, 1 Four-Blade Pearl Handle Knife. On 800-Hole Board. Per Deal..... $6.90
On 1,000-Hole Board. Per Deal..... $7.10
These are REAL PEARL Handled Knives. No camouflaged imitations. Steel Blades well finished.

SHARE PROFITS WITH US

At a special price we bought several thousand dozen of these Knives and are quoting inside price on the deals—sharing the profit with you. Act quick. Send for our Catalog.

ROHDE-SPENCER CO.

The Best Wholesale House To Buy From,

223-225 W. Madison St., Chicago

H. SHAPIRO IS IN HARNESS AGAIN

Kicking up the dust in his competitors' faces, stamping down prices that amaze even the keenest buyers. Come on now, friends. Let me show you the largest Merchandise Assortment at LOWEST Prices EVER.

GENUINE FRENCH BRIAR PIPE SET

Formerly $12.00 Doz.

Now Only $8.50 Dozen

Sample order, $1.25.

20% required with order, balance C. O. D. Write for new Catalog.

UNITED WHOLESALE CORP.

Formerly H. Shapiro, 81 Bowery, New York, N. Y.

BALL GUM

AS LOW AS $13

10,000 Balls, Asst. Colors and Flavors. Net F. O. B. Factory.

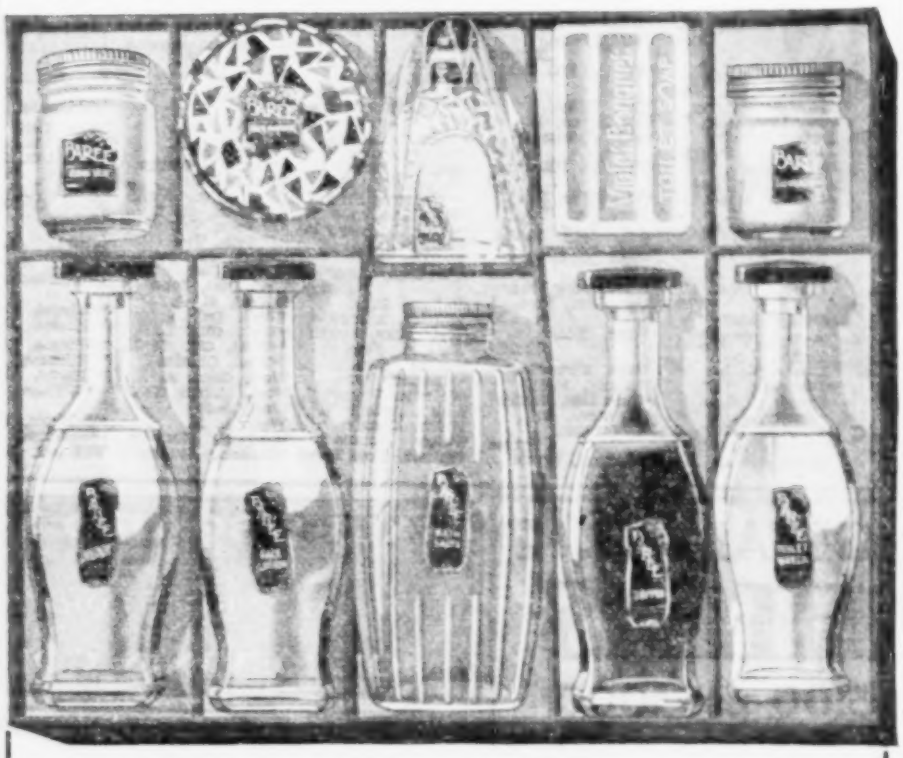
One-third with order, balance collect. Return this ad and save 50c more.

ORDER DIRECT FROM FACTORY

American Chewing Products

144-B Mt. Pleasant Ave., Newark, N. J.

It helps you, the paper and the advertiser to mention "Billboard".



Concessionaires Look!!!

This Ten Piece High-Grade Toilet Set Looks Like $10.00 Set--Costs You 68c each Set

CONCESSIONAIRES! Flash this attractive and handsome-looking 10-piece Toilet Set and see the crowd gather around. It looks like a $10.00 set. Each item is in a handsome, attractive, expensive-looking package, including the outside box itself. Contains all the articles pictured. You can put your own price on it, because it looks like at least a $10.00 number—and, think of it, it only costs you 68 Cents Each Set, which is $6.00 a Dozen Sets. Each article full commercial size! Creams, 2 oz.; Perfume, 1 oz.; Face Powder (large round box), Lotions, Toilet Water, etc., 3½ oz. and Bath Salts, large 6-oz. package.

HOW TO ORDER

Send us your name and address and shipping instructions. Also write the quantity of this special Perfume Set that you want. Our tremendous manufacturing facilities enable us to carry a big stock, so we can ship in quantities at once. Price, $6.00 per Dozen, F. O. B. Tyrone, Pa. A deposit of 50% required with all orders, and you can pay balance C. O. D. If you wire for goods be sure to wire remittance in order to avoid delay.

IF YOU WANT A SAMPLE SET BEFORE ORDERING A QUANTITY, SEND $1.00.

Barr Mfg. Corp. Tyrone, Pa.

SENSATIONAL VALUES

Four-Piece Linen Sets

Tan linen—embroidered in harmonizing colors. Genuine lace edging. One piece 16x52 in.; one 9x15 in., and two 7x10 in. pieces. Wonderful FLASH.

$6.75 Dozen Sets

LACE HANDKERCHIEFS

No. 10.—10 inches square with very dainty open-work design. Asst. colors. Atractively folded in gift boxes.

3 to Box	5 to Box	Doz. to Box
Folded, 25c	Ribbon Tied, 50c	Folded, 80c

Gross (packed flat) $9.00

Send 10% cash or money order as deposit, balance C. O. D.

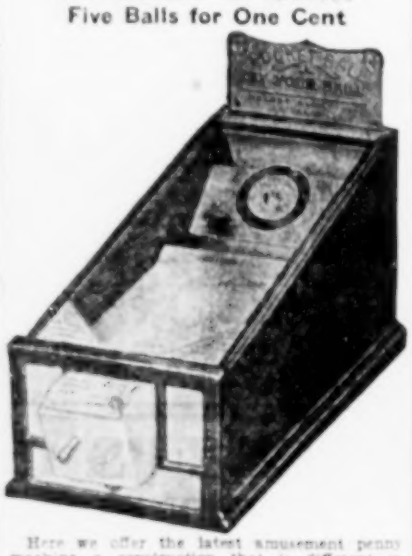
LEWIS IMPORTING CO., Dept. Q, 141 Fifth Avenue, New York

Advertise in The Billboard—You'll Be Satisfied With Results.

POCKET BALL

A Game of Skill

Five Balls for One Cent



Here we offer the latest amusement penny machine—a construction that is different in every sense of the word. Flashily built to attract attention and provides something new in amusement for the public; also sturdily constructed to withstand hard usage. This machine will pay for itself in a very short time and prove to be a most profitable investment. We suggest that you order at least a sample for a try-out.

The cabinet is made of highly polished quarter-sawed oak, with quarter-inch plate glass and an attractive metal front containing metal cash door with Yale Lock, score register, locking device and detachable mechanism for adjustment.

PRICE $45.00

WRITE FOR QUANTITY DISCOUNT.

ARCADE SUPPLY COMPANY, Manufacturers.

2338-40 Belmont Ave., CHICAGO, ILL.

Salesmen write at once for further information.

MILLS FRONT VENDERS, $65.00 Each

All in good shape, used very little. Guaranteed as good as new machines. Mills Target Practice, $10.00 Each. Blue Bird, Try It, Ball Gum, Dice Machines, 5c play, new, less than factory price, $20.00 Each. Baby Venders, 1c, 5c, 10c and 25c play, $25.00 Each. Mills Puritan Bells, $25.00 Each. Checks, 5c value, $7.00 a Thousand. Mints, $10.00 a Thousand. New Mills Bells and Venders at special prices, less than factory. We are selling out.

HOME NOVELTY & SALES CO.,

2210 8th Avenue, Altoona, Pa.

PAPER HATS

144 ASSORTED HATS	$1.00
144 ASSORTED HATS, Better Grade	4.00
100 BAGS CONFETTI	3.50
100 NOISEMAKERS, Better Grade	6.00
144 LARGE BALLOONS	2.50

Order now. 25% deposit with order. Send for our FREE Novelty and Rubber Goods Catalog.

GORDON NOVELTY CO.

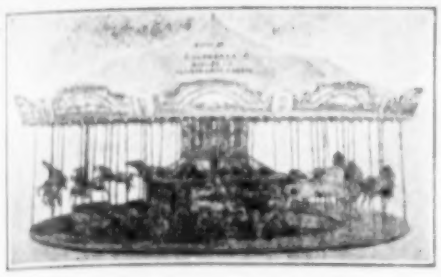
16 E. 18th St., N. Y. C.

Mint Venders AND Slot Machines

of all kinds. Write for Catalogue and Price List. State kind wanted.

SICKING MANUFACTURING CO.

1922 Freeman Avenue, CINCINNATI, O.



THE PARKER "BABY Q" CARRY-US-ALL (1929 Model)

COMPLETELY SOLVES THE PROBLEM of the ride man who wants a light-weight machine which can be quickly erected and taken down and depended upon for satisfactory day-in and day-out service. Three men erect it in 1½ hours and take it down in less than one hour. Easily transported by motor trucks. Equipped with 20 racing type jeweled horses, one chariot, one settee, three ponies, brass covered horse pipes and platform drop rods, ticket-selling booth, 10-oz. khaki tent top and 8-oz. khaki sidewall; light-weight paper-played organ with drums and cymbals, and two 10-tune music rolls; LeRoi gasoline engine or electric motor drive as preferred; wiring and sockets for 288 electric lights; necessary erecting tools; platforms and all decorations made of white pine; hand-carved decorations (not mere paintings). Weight of machine, 11,936 lbs. Diameter at platform, 32 feet; at cresting, 34 feet.

The following extracts from unsolicited letters from purchasers speak more convincingly than we can:

"The least I can say is that I am more than pleased."—M. A. BARNHART.

"I have never tried to make a record setting it up, but have easily erected it in two hours."—G. E. HONALD. (We are now building a second machine for Mr. Honald.)

"It arrived in perfect condition, and I see you lived right up to your contract. It is the finest machine in this territory, and everybody praises it very highly. It sure is a money getter."—THEO. JOHNSON.

"We ran a machine a good many years but never did as well on a 4th of July as we did this year. It surely is a money getter."—MAURICE SKINNER.

"It is by far the best I have ever seen in merry-go-rounds. The simplest to erect, most conservative in operating expense and most attractive. I wouldn't have any other, and I've seen them all."—E. G. ELLIS.

"I believe it is the prettiest machine I ever saw, and I am doing fine with it. Have had several carnival men here to look at the ride and they all say it is the finest yet."—J. T. HARPER.

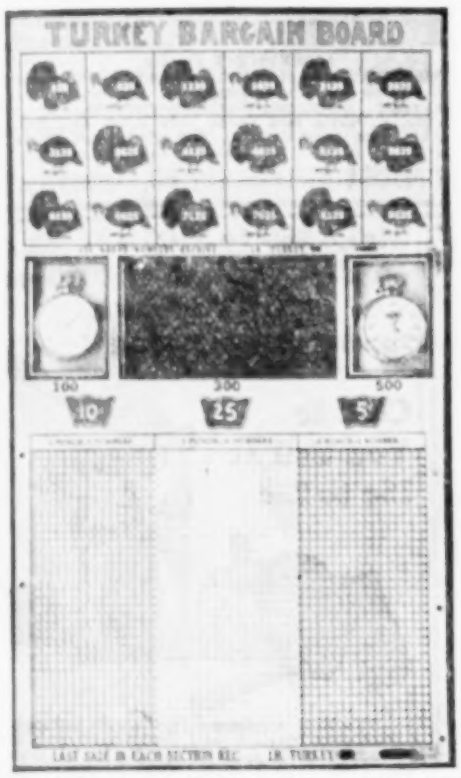
"It is no trouble for us to put it up, as everything can be handled by one man except the organ, center pole and gasoline engine. Our receipts were $1,523.00 in 6½ days."—HENRY BOHNHOFF.

"I am well pleased with the 'Baby Q', and if I couldn't get another one I would not sell it back to you for twice the price I paid for it."—O. J. BEATY.

"Our biggest day was $700.00, the largest week $1,400.00, and the biggest hour $150.00. We are well pleased with the 'Baby Q' and are already booked for next year."—HOWARD AMUSE. CO.

The "BABY Q" is a full city block ahead of all competitors in appearance, ease of handling and practical servicability. We are now booking orders for early spring delivery (Yes, we are actually booking them—not merely writing about it) and suggest early placing of orders to avoid possible disappointment. Right now is none too early. Full particulars, prices, photos, etc., gladly furnished on request.

THE C. W. PARKER AMUSEMENT CO. (B. Q. DEPT.) LEAVENWORTH, KANSAS, U. S. A.



TURKEY BARGAIN BOARD

1800 Holes—8784 Nos.

The most colorful and snappiest Board ever made up, yielding big profits. This Board is made with cutouts and without cutouts.

The cutout Turkey Board takes in $248.40. Pays out 21 10-lb. Turkeys and 3 Premiums. The one without the cutouts takes in $248.40. Pays out 21 10-lb. Turkeys and $12.00 in trade.

PRICE

$5.00

Per Board

Without the Merchandise.
25% deposit with order.

We manufacture and carry in stock a full line of—

CUTOUT BOARDS
TRADE BOARDS
CANDY BOARDS
CIGARETTE BOARDS
MIDGET, BABY and TINY BOARDS
PUSH CARDS

Send for our Catalogue and Prices.

GLOBE PRINTING CO., 1023-1027 Race St., Philadelphia
THE LARGEST IN THE EAST

A FORTUNE TELLER

A GUM VENDER

NEW 1929 MODEL

BABY VENDER

A MACHINE WITH EVERY DESIRABLE FEATURE!

Making More Money for Operators Than Any Machine of Its Kind Ever Produced!

The special Fortune Telling Card and the vending of 5 balls of gum for each nickel opens up all territories.

Meets All Requirements

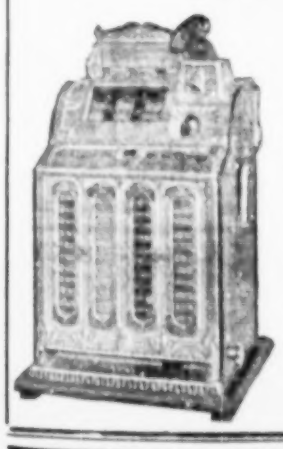
A Fortune Teller!
A Gum Vender!
A Reward Machine!

Made in Two Distinctive Models
The BABY VENDER is made for 5-cent play with ball gum delivery.
The BABY BELL (without vender) is made for penny, nickel, dime and quarter play.

Write or Wire Quick for Special Trial Offer—And for Quantity Wholesale Prices Direct From Factory.

BLUE BIRD PRODUCTS CO.
9th and Campbell Sts. KANSAS CITY, MO.

AMAZING BARGAINS IN SLIGHTLY USED VENDERS AND BELLS

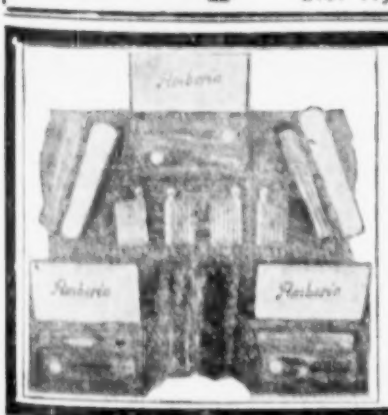


All Machines Guaranteed. Money Back If Not Satisfied.

	Each.
10 Mills 5c Side Venders, 150,000 up	$58.50
20 Mills 5c Side Venders, 175,000 up	68.50
9 Mills 5c Operator Bell, 117,000 up	42.50
9 Mills 10c Operator Bell, 161,000 up	55.00
10 Mills 10c Operator Bell, 147,000 up	65.00
12 Mills 25c Operator Bell, 90,000 up	58.50
8 Mills 25c Operator Bell, 140,000 up	75.00
50 Mills Penny Perfections, Good Condition	10.00
Brass Checks. Per M	10.00
In Lots of 10,000. Per M	9.00
Collapsible Steel Stands	4.50
In Lots of 25 or More	4.00
Cabinets. Guaranteed to Stop Hi-Jackers:	
Two-Machine Capacity	32.50
One-Machine Capacity	22.50
Yale Locks	1.50
Springs—All Sizes at Reasonable Prices.	
100 New Mills Fronts, Never Unboxed	95.00

Trade Sales Boards—Priced Right. TERMS: One-third with order, balance C. O. D.

LINCOLN NOVELTY WORKS
2137 Tryon Lane, TOLEDO, OHIO



The Cream of Low Price Assortments with 500 Hole Sales Board, complete **$4.65**

3—2-piece Amber Color Cigar and Cigarette Holder in Velvet Lined Case.
2—3-inch Amber Color Cigarette Holders in Velvet Lined Case.
2—2½-inch Amber Color Cigar Holders in Velvet Lined Case.
4—Novelty Cigar Lighters.
All on an 11-inch Velvet Pad and a 500-Hole Sales Board. When sold brings in $25.00.

No. P3900
Complete Outfit $4.65
25% with order, balance C. O. D.
CATALOGUE NO. 35, full of bargains. Send for Copy and save money.

HECHT, COHEN & CO.,
201-203-205 West Madison St., CHICAGO, ILL.

The Best

SALESBOARDS

are made by

Gardner & Company
2309 Archer Avenue :: Chicago, Illinois

BUY YOUR PHOTO KNIVES Direct From Factory, by the Dozen or on Salesboards.

One Dozen, Assorted Patterns	$3.40
Six Knives on 300-Hole Board	3.00
Twelve Knives on 600-Hole Board	6.00
Fourteen Knives on 800-Hole Board	7.00
Fourteen Knives on 1,000-Hole Board	7.50

10% discount in lots of 12.

LACKAWANNA CUTLERY CO., LTD.,
Office and Factory: Nicholson, Pa.

8-Day Banjo Clock Asst.

QUICK ACTION -- MONEY MAKER

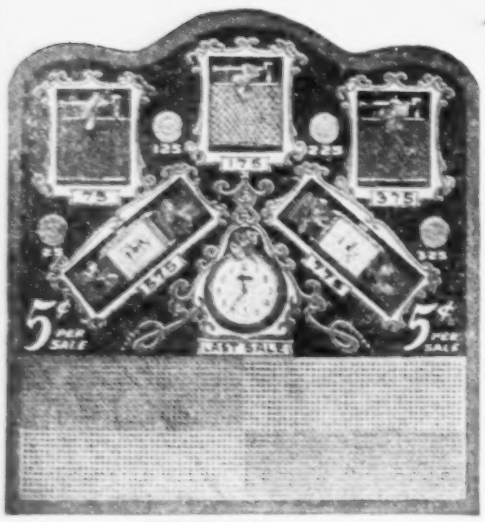
For Jobbers and Operators

Banjo Clock, 23" High.
2 Lighters—2 Pencils—1 Compact
100-Hole Card, 1 to 35c. Takes in $29.05.

Complete for Only $10.50

Terms—C. O. D. 25% cash with orders.

NOVELTY SALES CO.
806 Walnut St., - - Philadelphia, Pa.

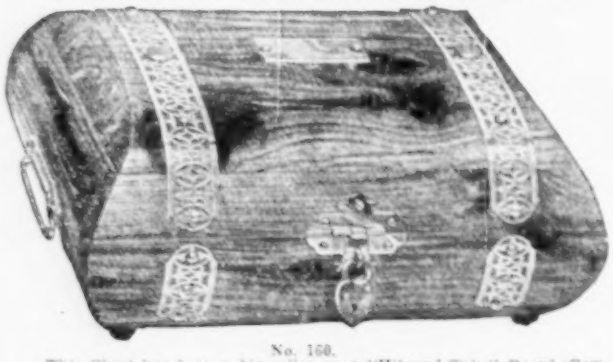


ASSORTMENT No. 138.

Consists of three high-grade leather-covered Lighters with Monogram Shields, or three gold-filled Compacts, two Men's Rectangular Strap Watches and one Pocket Watch. This Board also pays out $10.00 or $15.00 in cash or trade. 2,000-Hole 5c Cut-Out Salesboard takes in $100.00.

Price $17.50, Express Prepaid

THE MOST BEAUTIFUL CHEST IN AMERICA



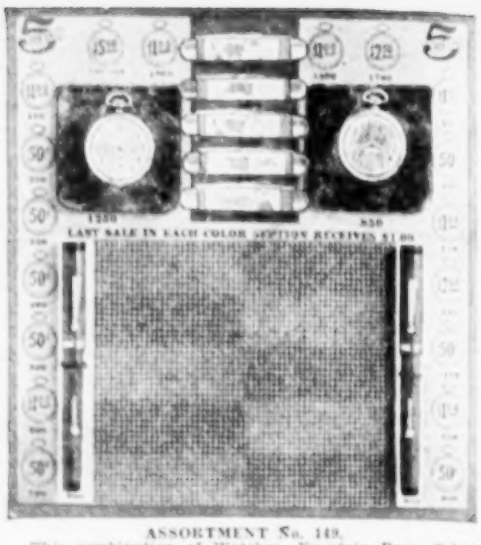
No. 160.

This Chest has been a big seller on a "Hit-and-Take" Board. Complete with Container and Cordial Cherries, including 200-Hole 10c "Hit-and-Take" Board.

PRICE $2.00—Same as Above With Toilet Articles, $2.25

SPECIAL PRICE ON LOTS OF TWELVE OR MORE.
Will Ship C. O. D. 10% Deposit.

ACME SALES COMPANY, Inc.
192 North Clark Street, CHICAGO, ILL.



ASSORTMENT No. 149.

This combination of Watches, Fountain Pens, Select Pearl Knives and Trade Assortment, has been a wonderful seller. Assortment consists of two Jeweled Pocket Watches, in white gold Cases; two Black and White Fountain Pens (new designs), five select Pearl Knives. Pays out in trade or cash $31.00. Takes in $150.00.

OUR PRICE COMPLETE, $17.50, Express Prepaid

SALESBOARD SPECIALS AND XMAS NOVELTIES

Happy Hop Balloons, Latest Novelty Balloon on the Market. Gr., $4.00.
Happy Hop Workers. Dozen, $2.50.
Oak Slim Jim Balloons. Gross, $3.00.
Slim Jim Workers. Doz., $2.00.
Jumbo Fountain Pens, Asst. Colors. Gr., $24.00.
Pro. & Repel Pencils to Match Fountain Pens. Gross, $21.00.
Large Size Ukelele, Doz., $2.00; Gross, $21.00.
Best Grade Violin. Doz., $2.00; Gr., $21.00.
The Real Luxaphone. Still Getting Top Money. Gr., $4.00.
Running Mice. Best Grade. Doz., $3.75.

No. C36½ — Wonderful Large 28-In. Dressed Doll. Has crying voice and movable eyes. A 400-hole 10c or 5c Salesboard. Complete as illustrated.

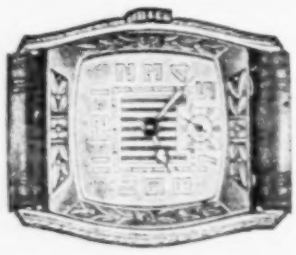
$3.75

SCARF SETS

These new four-piece hand-embroidered SCARF SETS are the act. Made up in beautiful basket and flower designs. Lace edging. Four pieces to set, includes Scarf, 16x50, and three assorted size Doilies to match. Retails for $2.50. Sample Set, prepaid, $1.00. $6.50 per Dozen Sets.

25% deposit required on all orders.
Our new 200-page Catalog is now ready. Send for it. It is FREE.
Complete Line of Salesboard and Holiday Goods.

M. K. BRODY,
1132 S. Halsted St., Chicago



No. 200— 10½-Ligne, 6-Jewel, Lever, Assorted Shapes 2-Tone Wrist Watch, Chromium Case, with Fine Leather Straps. In Dozen Lots, Each **$3.75**

Same Watch, 15 Jewels. In Dozen Lots, Each **$5.75**

No. 204-B—Fine 6-Jewel, Lever Movement; two Adjustments. Three-Piece Case, Fine Engraving, Asst. Shapes. Radium Dial and Hands. With Push Pins for the Genuine Leather Strap. In Dozen Lots, Each..... **$3.35**

No. 515—Same Movement in Single Case. In Dozen Lots. Each..... **$3.00**

12 Size Pocket Watch, All Fancy Engraved Case, Raised Gold Dial. 1-Jewel, $2.25, in Dozen Lots; 6 Jewels, $2.40, in Dozen Lots. Guaranteed Good Time Keeper.

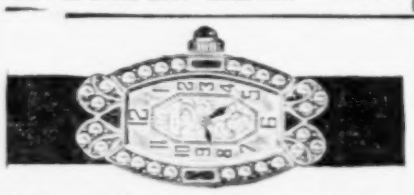
No. 1275—6¾ Ligne, 6-Jewel, Cylinder Movement, Rhinestone, in Asst. Designs. Big Flash. In Dozen Lots, Each..... **$5.15**

No. 594—13-Ligne, 1-Jewel, Cylinder Wrist Watch, with Genuine Leather Strap. Dozen Lots, Each..... **$2.00**

No. 585—11-Ligne, 1-Jewel Cylinder Wrist Watch, with Genuine Leather Strap. Dozen Lots, Each..... **$2.00**

C-12—11-Ligne, 1-Jewel, Cylinder Ladies' Wrist Watch, in Box. Dozen Lots. Each **$1.90**

F-14—10½-Ligne, 6-Jewel, Cylinder Ladies' Wrist Watch, in Box. Dozen Lots. Each **$2.10**



No. 2584—6½-Ligne Oval, 15-Jewel Movement, Gold Raised Letter Dial, with a beautiful Rhinestone Case. In Doz. Lots **$7.00**

Sample, 35c Extra.

25% deposit, balance C. O. D. Send for complete Catalog. All samples 25c extra.

FRANK POLLAK, 214 Chrystie Street, New York

Make $60 to $100 a Week in a Photo Mirror Business of Your Own

Photos Mounted in Beautiful Pocket Mirrors in ½ Minute

Cost 3c You Sell at 15c to 25c

This little wonder machine mounts any snapshot onto beautiful oval pocket mirrors in 30 seconds. Sells from 15c to 25c each. Costs you less than 3c each. Only 50 sales a day nets you $11.00. 75 to 100 sales a day easily made. Some homes buy as many as a dozen at a time.

SAME PRESS ALSO MAKES OTHER PRODUCTS—ALL BIG MONEY MAKERS.

This versatile machine handles 20 different sized dies. You can manufacture Photo Mirrors, Photo Buttons, Medallions, Vanity Cases, Advertising Blotters, etc. Extra dies at small cost—means little factory right in your own home. Machine easy to run—simple, nothing to get out of order—child can operate. Complete instructions.

SIDE-LINE BUSINESS OF YOUR OWN.

If you have a job you can easily make this machine earn an extra $25.00 every week for you. Have sales agents—men, women, boys and girls, drum up business for you during the day; you make up these orders in the evening. Big extra profits for you in this way.

A WONDERFUL CHANCE FOR ANY MAN OR WOMAN.

ROSE CROW, of Pa., has earned as high as $125.00 a week with her machine. T. J. TRYON, of Ohio, earned $40.00 in a single day. C. H. LARSON, of Mich., sold 110 Mirrors his first day out. Full details sent promptly on request.

CRUVER MFG. CO., Dept. H,
2456 Jackson Boulevard, Chicago, Ill.

NO WONDER THEY SELL

Efficient—Artistic—Durable

The most important source for your profits. Guaranteed to serve as good as the highest price Lighter existing.

PRICE
12—100 32c Each
100—150 30c Each

$10.00 will secure a complete sample line, consisting of 5 assorted Pocket Lighters, 9 assorted Table Lighters, 2 assorted Combination Sets.

PARIS BEAD & NOVELTY HOUSE
1236 So. Halsted St., CHICAGO, ILL.

HERE THEY ARE! THE BEST MONEY MAKERS

EVER OFFERED TO JOBBERS AND SALESBOARD OPERATORS

B5449—Combination Merchandise and Cigarette Assortment. A 1,000-hole 5c Board. Takes in $50.00 and pays out $15.00 worth of Cigarettes in addition to Lighters, Pipes, etc.

SAMPLE ASST., $7.00

B5494—Combination Lighter, Cigarette and Trade Assortment. A 1,000-Hole 5c Board. Takes in $50.00 and pays out $21.00 worth of Cigarettes in trade and three High-Grade Leather Covered Lighters.

SAMPLE ASST., $3.50
Send for our latest Salesboard Circular.

B5320—Combination New Style 6-Jewel Lever Watch and Lighter, mounted in a 500-hole open number Board, at 10c per sale. The greatest selling deal on the market.

SAMPLE ASST., $7.00

JUMBO FOUNTAIN PENS AT REDUCED PRICES!

$24.00

$27.00

Per Gross, Without Bands. Fitted with 14-K Stamped Gold-Plated Points. SIX ASSORTED COLORS, including YELLOW. Per Gross, With Bands.

GELLMAN BROS. 118 No. 4th St. MINNEAPOLIS, MINN.

HOLIDAY SPECIALS AND LOW PRICES

Sales Boards Made to Order

We have what you want. Write for details.

E. R. SCHIEMAN,
2821 East 81st Street, CHICAGO, ILL.

MILLS OPERATOR BELL.....$25.00
ELK SPECIAL 12.00
PERFECTION CARD MACHINE..... 5.00
25% deposit with order.
LANG, 631 Division Street, Toledo, Ohio.

SALESBOARDS
Made to order. CRESCENT SALES CO., 1108 White St., Toledo, O.

SQUARE HOLE BOARDS

Reg. and Baby Midget Boards. Full line of Trade Boards and Push Cards.
Send for Catalogue.

AJAX MANUFACTURING CORP.
119-121 No. 4th St. Philadelphia, Pa.

Sales Boards Made to Order

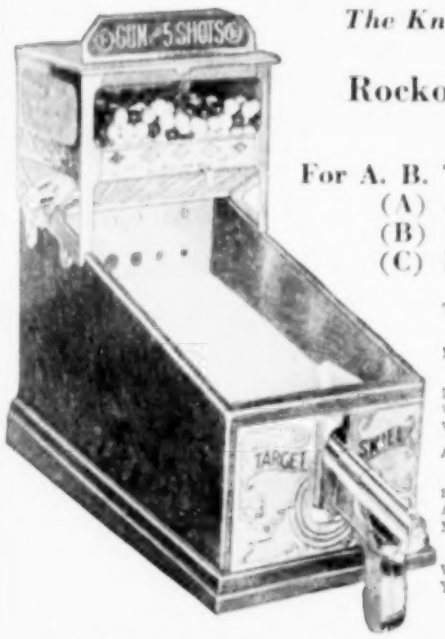
New and used Slot Machines for sale, $35 and up

PRINCESS PAPER PRODUCT CO.
736 Summit Street, TOLEDO, O.

Advertise in The Billboard—you'll be satisfied with results.

NEW VENDING MACHINES USED

Perfectly Overhauled by Skilled Mechanics—Every Machine Guaranteed To Be A-1 Mechanically



The Knockout of the Coin Machine Industry

Rockola Ball Gum Vender Attachment

For A. B. T. Pistol Target Skill Machines
(A) Creates New Interest
(B) Eliminates Competition
(C) Increased Profits *Guaranteed*

THE NEWEST AND MOST SENSATIONAL MONEY MAKER EVER PRODUCED.

MR. MERCHANT AND OPERATORS:

Think it over! Why be skeptical. Why pass up a good thing when a few dollars invested in a Rockola Attachment will pave the way to enormous profits?

A FEW TESTIMONIALS (Others on Request)

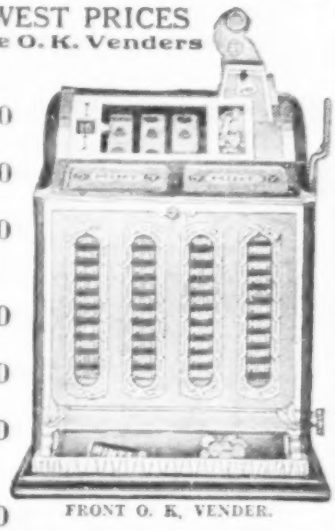
Gentlemen—Your Attachment does all and more than you claim. Send best price on 50 Attachments, complete with A. B. T. Target Machines.—UNIVERSAL SALES SO., Illinois.

I was skeptical. I bought. I am satisfied. What more can I say?—J. H. LARSON, New York.

SEND FOR DESCRIPTIVE CIRCULAR.

MILLS-WATLING-JENNINGS—AT LOWEST PRICES
Operator Bells, Front O. K. and Side O. K. Venders
A FEW OF OUR BARGAINS

19 Mills Operator Bells, 5c Play, Rebuilt	$ 40.00
24 Mills Operator Bells, 25c Play, Rebuilt, Like New	50.00
27 Mills Jackpot Bells, 25c Play, New	110.00
37 Watling Front O. K. Venders, 5c Play; Priced for Quick Sale	75.00
51 Jennings Side Venders, Latest Model	77.50
17 Mills Front O. K. Venders, 5c Play, Rebuilt, Like New	75.00
15 Mills Front O. K. Venders, 5c Play, Brand New, Skill Control	115.00



FRONT O. K. VENDER.

EXPERT Repairing at Lowest Prices | YES! WE EXCHANGE

Avoid delay. Order from this ad. TERMS: One-fourth cash with order, balance C. O. D. Chicago. End your troubles. Buy from us. Write for Bargain Price List.
IF IT OPERATES WITH A COIN, WE HAVE IT.

ROCKOLA SCALE CO., 546-548 E. 67th St., Dept. 12. Chicago, Illinois

DEPENDABLE — REFERENCES — RELIABLE

The "Improved"

BABY VENDER

NOW READY BETTER THAN EVER

A big sensation everywhere. Operators cleaning up in so-called closed territories. Getting the money where other machines have fallen flat.

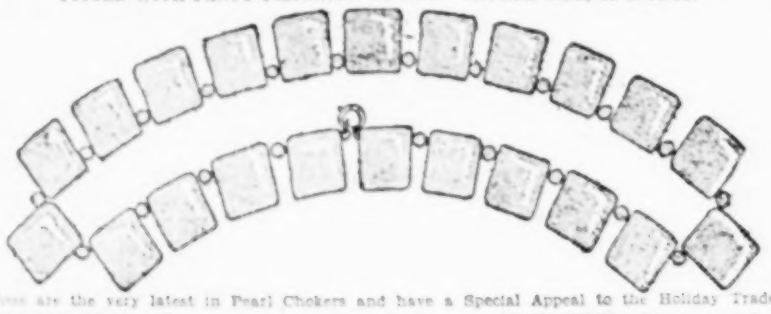
POSITIVELY THE FASTEST 3-IN-1 MONEY GETTER
GUM VENDER—FORTUNE TELLER—MINIATURE BELL

AGENTS AND REPRESENTATIVES WANTED EVERYWHERE.

BURNHAM & MILLS, 113 No. Leavitt St., Chicago, Ill.

FLAT PEARL CHOKERS

ROUND, FLAT, OVAL, TRIANGULAR, SQUARE AND OTHER MODERNISTIC SHAPES. FITTED WITH FANCY FILIGREED CLASPS. CHOKER SIZE, 15 INCHES.



These are the very latest in Pearl Chokers and have a Special Appeal to the Holiday Trade.

$36.00 Gross. Sample Dozen, $3.50, Postpaid.

INDESTRUCTIBLE PEARL NECKLACES WITH FILIGREED CLASPS
THE VERY BEST QUALITY EVER OFFERED TO THE PREMIUM TRADE.

15-Inch, Graduated. Gross	$12.00
24-Inch, Graduated, No. 1 Regulation. Gross	24.00
30-Inch, Graduated, AA1, Regulation No. 1. Gross	27.00
12 M. M. Chokers, Graduated and Uniform. Gross	24.00
24-Inch, Graduated, No. AA1, Large Selected Pearls. Gross	36.00

Sample Assortment, 6 Dozen Strings, which includes 1 Dozen of Each Number Advertised, including the Flat Pearl Chokers, **$11.50**

If there is any style Pearl Necklace or Choker not in this list which you may desire, give us full description and we will quote you lowest wholesale prices.

WHEN ORDERING PLEASE REMIT 25% DEPOSIT.

KOBE IMPORT COMPANY, 11 West 30th Street, New York City

CALIFORNIA GOLD COINS

MOUNTED ON RINGS

All sizes. 50c each, in quantities not less than 12. Send 75c for sample catalogue and price list.

J. G. GREEN CO., 49 FOURTH ST., San Francisco, Calif. 75c Each. Solid Gold Coin.

HARLICH'S 1929 SALESBOARD CATALOG NOW READY!

WRITE FOR YOUR COPY TODAY.

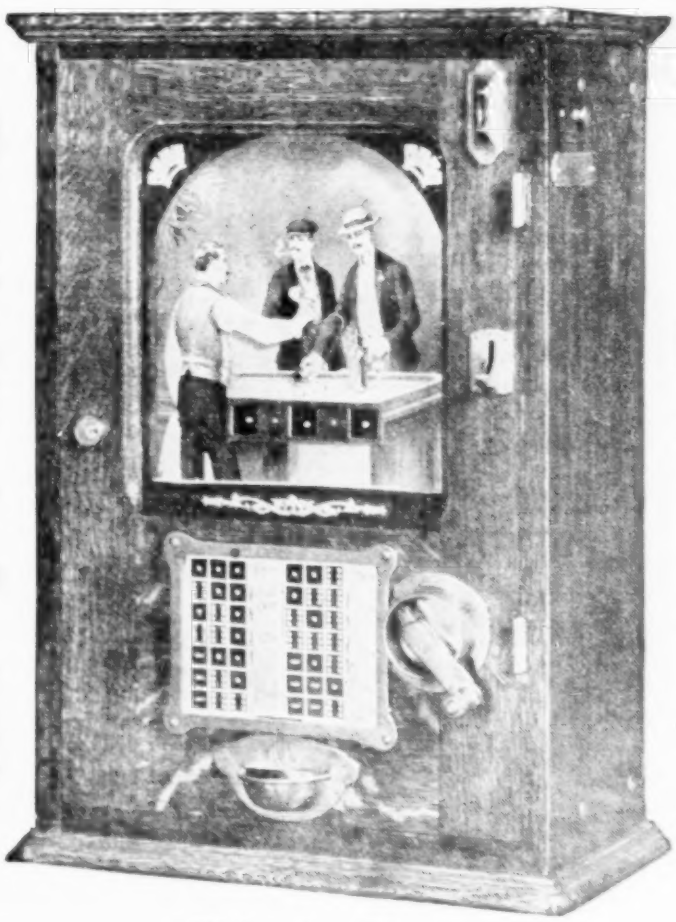
More than 100 Brand-New Trade Boards—Cut-Out Merchandise Boards, Candy Boards, Cigarette Boards, Cigar Boards, Lighter Boards, Push Cards, Baby Midgets, Regular Midgets, and the NEW BLUE LINE the World's Smallest Boards. Most complete line in the market.

TURKEY CARDS. ALL SIZES. LOWEST PRICES.

HARLICH MFG. CO., 1407-1417 W. Jackson Blvd., CHICAGO, ILL.

NEW DOMINO

NICKEL PLAY



AUTOMATIC PAY

Write for Circular

THE DOMINO COMPANY

26th and Huntingdon Sts. - Philadelphia, Pa.

Candy Coated Peanuts, Ball Gum, Licorice,

Breath Pellets **Lozenges**

For your Erie Diggers and Clam Machines. We specialize in Arcade and Operators' Supplies. WHY NOT SAVE THAT EXTRA $ at no sacrifice of quality? Largest Ball Gum manufacturers in the world.

FLATBUSH GUM CO., Inc.

256 36th Street. BROOKLYN, N. Y.

ASK THE PRINCESS SHE KNOWS

"PRINCESS DORALDINA" HAS ARRIVED

ASK THE PRINCESS SHE BREATHES

MR. PARKMAN, CONCESSIONAIRE AND FELLOW SUBJECTS

INTO EVERY AMUSEMENT MAN'S LIFE SOME TIME SOME PLACE OPPORTUNITY COMES KNOCKING AT YOUR DOOR. IT MAY BE LOUD ENOUGH SO YOU CAN HEAR IT, OR IT MAY BE A PAINT TAP. BUT WE ARE BOASTFUL ENOUGH TO SAY THAT THE PRINCESS IS USING A SLEDGE HAMMER ON YOU. DON'T WAIT FOR OPPORTUNITY TO KICK YOUR DOOR IN.

"PRINCESS DORALDINA"

IS NOW AVAILABLE FOR PARKS, DANCE HALLS AND AMUSEMENT PALACES.

Convince yourself with undisputable PROOF of the business the PRINCESS has done in Stores and Parks. Some of these figures will surprise you: $80 in a day, $646 in twelve days. This machine works for FIVE CENTS, and is a mechanical WONDER.

!!! **"PRINCESS DORALDINA"** !!!

IS THE MECHANICAL FORTUNE TELLER NOW INSTALLED IN

!!! THE LEADING STORES OF THE COUNTRY !!!

SHE TELLS YOUR

Past, Present and Future

This Machine will return you more money for the space occupied, and the investment, than any other device in your Park or Hall. Write for proof. DO NOT DELAY, BUT ORDER NOW FOR SPRING OPENING.

ASK THE PRINCESS SHE SEES

FORTUNE SALES CORP.

117 North Water Street, Rochester, N. Y.

SEE OUR EXHIBIT AT THE SHOW

ASK THE PRINCESS TELLS YOU ALL

Stupendous Values

No. 34—EMBROIDERED SILK ON FLAT CREPE SHAWL. 54 in. sq., 18-in. Fringe. EACH **$2.95**

No. 33—PURE SILK EMBROIDERED SHAWL. EACH **4.50**

No. 36—DE LUXE BIG FLOWER HEAVY SILK CREPE DE CHINE SHAWL. EACH **6.50**

SUPERIOR 10-KNOT FRINGED SHAWL, SILK. EACH **9.50**

No. 103—GENUINE LACE SHAWL, 54 in. sq., 16-in. Fringe. Marvelous Value. EACH **4.50**

EMBROIDERED SCARFS

No. 80—Crepe De Chine Scarf, 54x19 in., gorgeously embroidered in silk. Finished with hand-tied fringe, 9 in. long. All Colors. PRICE, $18.50 DOZEN.

No. 81—Genuine silk embroidery on flat crepe, 54x19 in., and finished with 9-in. hand-tied fringe. All colors. PRICE, $13.50 DOZEN.

REAL LACE SCARF

No. 10 — Attractive Spanish Lace Number. Good looking, practical and sells on sight. 74x16 in., 6 in. self-fringe. All colors. Your selection.

75c EACH. $8.55 DOZEN.

HAND PAINTED LACE MANTILLA

No. 50 — Beautiful design, hand-painted on both ends of scarf in contrasting colors. Scalloped borders. Light colors only. Your selection.

$1.50 EACH. $17.10 DOZEN.

SHADED LACE SCARF

No. 40—Ombre. Exquisite scarf combining three tones shading into each other starting from both ends. Size 86x19 in.; 6-in. fringe. Your selection.

$1.50 EACH. $17.10 DOZEN.

TRIANGULAR LACE BANDANNA

No. 15—A very popular number that sells like hot cakes. Gorgeous open-work design. All colors. Wonderful money maker wherever displayed. Your selection.

85c EACH. $9.00 DOZEN.

TAPESTRIES

Imported—Hand Loomed.

ASSORTED DESIGNS.

20x20 In.	$ 5.50 Doz.
20x25 In.	9.00 Doz.
19x37 In.	12.00 Doz.
25x36 In.	16.00 Doz.
19x57 In.	16.00 Doz.

All Large Sizes, at Lowest Prices.

Enclose 10% deposit, cash or money order with order. One-hour shipping service. Balance C. O. D.

IMPORTED RUGS

VELVET RUGS.

25x45 In.	$19.50 Doz.
3 1/2x5 Ft.	4.15 Ea.
4½x6½ Ft.	5.50 Ea.
5x9 Ft.	9.00 Ea.

PURE SILK RUGS.

25x45 In.	$ 3.50 Ea.
3 1/2x5 Ft.	6.50 Ea.
4½x6½ Ft.	8.75 Ea.
5x9 Ft.	13.50 Ea.

All Sizes in Stock.

ARABIAN GILT COVERS

40x40 In.	$ 2.00 Each
50x50 In.	3.50 Each
50x84 In.	6.25 Each

All Sizes in Stock.

IMPORTED BED SPREADS

No. 100 — Imported from Belgium. Size 86x106 In. Fine silk fringe. All colors. PRICE, $3.50 EACH.

No. 101—Exquisite Italian design. Fine material and hand-made heavy 3-in. silk fringe. All colors. PRICE, $4.00 EACH.

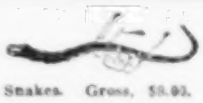
No. 102—Extra heavy Italian double-faced Spread, with very heavy hand-tied fringe. All colors. PRICE, $5.50 EACH.

No. 103—Platt Lace Bed Spread. Genuine open-work design, with heavy 3-in. bullion fringe. All colors. One to box. PRICE, $6.75 EACH.

LEWIS IMPORTING CO.,

Dept. P. 141 5th Ave., New York

Harold Bell Toy. Gross, $19.50.



Snakes. Gross, $8.00.

Running Mice. Gross, $3.75.

Show Me Doll. Gross, $8.50.

Ukes. Dz., $2.00. Gr., $22.50

Banjos. Dz., $1.90 Gr., $21.50

TOYS—NOVELTIES—MONEYMAKERS

FOR HOLIDAY SELLING.

Toy Violins. Dz., $2.00; Gr., $22.50

Sample of each item illustrated in this ad will be sent postpaid upon receipt of $1.00. If interested in Tricks and Joker Novelties, send $1.00 for samples of 12 new numbers not listed in our Catalog. If you are a dealer and do not have a copy of our latest Catalog, write for it, stating your line of business. 25% deposit must accompany all C. O. D. orders.

LEVIN BROS., Terre Haute, Ind.

Jazz Jigger. Gross, $8.50.

Hula Dancers. 100, $2.85; 1,000, $27.50.

Genuine Hurst Gyroscope Tops

Per Gross, $16.00. $5.00 deposit required on each Gross.

Jazzophone. Gross, $8.50.

Salesboard Operators

GET ACQUAINTED WITH OUR WONDERFUL LINE OF FANCY BOX CHOCOLATES. FRESH CANDY, ATTRACTIVE PACKAGES AND MODERATE PRICES.

It Costs You No More To Buy

IRELAND'S CANDY

AND REPEAT BUSINESS IS SURE.

Complete Jobbers' Price List, together with Salesboard Assortment Folder, portraying fast-selling Salesboard Assortments, sent upon request.

WE SELL JOBBERS AND SALESBOARD OPERATORS ONLY.

If you do not want quality, save your postage.

IRELAND CANDY COMPANY

Main and Vine Streets, ST. LOUIS, MO.

WEST COAST FACTORY: 525 W. Washington Ave., Los Angeles, Calif.

A Merry Christmas and Happy New Year

TO ALL OUR MANY CUSTOMERS AND FRIENDS

ECKHART COMPANY

Port Washington, Wis.

MFRS. COMPLETE LINE OF MERCHANDISE FOR

CONCESSION, SALESBOARD AND PREMIUM TRADE

When writing for Catalog, state business you are engaged in.

Get It From **Port Washington** For Extra Profit

HAPPY HOP BALLOONS

THE NEWEST AND LATEST, WITH WORKER.

Oak Brand. Fresh Stock. Gross	$3.75
Happy Hop Workers. Dozen	2.50
Oak Slim Jims. Gross	3.00
Oak Slim Jim Workers. Dozen	2.00

Catalogue. Shipment Same Day.

THE TIPP NOVELTY CO., TIPPECANOE CITY, OHIO.

SALESBOARDS JOBBERS AND OPERATORS

You cannot afford to be another minute without our beautiful new CATALOGS, showing the largest, BEST and LOWEST PRICED line of Ready-To-Run Salesboard Assortments, Blank Salesboards, Push-Cards and Pellet Boards. Full line of VENDING MACHINES. Watches, Jewelry and Latest Novelty Items. We make DROP-SHIPMENTS Direct to Your Customers. PROMPT and COURTEOUS SERVICE.

A. S. DOUGLIS & CO. No. 9 SO. CLINTON ST. CHICAGO, ILL.

SALESBOARDS

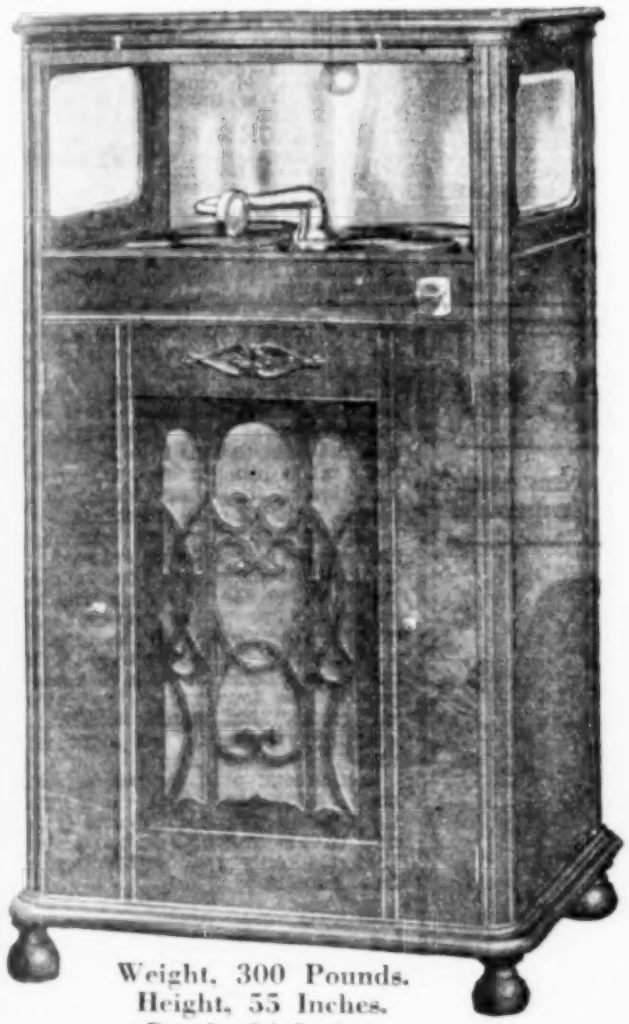
ALL MAKES AT FACTORY PRICES

WRITE FOR FOLDER NO. BB 30

SINGER TRADING CO.

536 BROADWAY NEW YORK CITY

AUTOMATIC ELECTRIC PHONOGRAPH



Weight, 300 Pounds.
Height, 55 Inches.
Depth, 24 Inches.
Width, 30 Inches.

COIN OPERATED FOUR TURN TABLES

Records Can Be Changed Instantly

LET PLAYERS CHANGE RECORDS IF THEY DESIRE

Nothing to get out of order

NO SERVICE CALLS

THE ONLY AUTOMATIC MADE THAT WILL STAND UP AND GIVE SATISFACTION

MONEY REFUNDED
IF NOT SATISFACTORY IN EVERY WAY

SMALL DOWN PAYMENT—BALANCE EASY MONTHLY PAYMENTS

COSTS YOU LESS — MAKES MORE MONEY

MANUFACTURED BY

The AMERICAN SALES CO.

932 Wrightwood Ave., CHICAGO, ILL.

CAPT. LATLIP HAS FOR SALE

THE LATLIP FAMILY

One Monkey Speedway Concession complete, consisting of 12x12 Double Race Track, one 15x15 Anchor Supply Tent and Wall with good poplar wood frame; two good healthy Monkeys. One Minstrel Show Outfit complete, with Driver Dramatic End Tent, khaki, 35x75; all Seats, Stage, Banners, Walk-Over Front and Street Drop. This outfit is complete and just like new. Big bargain. Two 3-K W. Delco Electric Light Plants, like new. Address

CAPT. LATLIP

209 Elm St., CHARLESTON, W. VA.

RIALTO THRILL-BALL

(Patented in U. S. A. and Foreign Countries)

The Biggest Money Maker You Can Buy!

"THRILL-BALL" is the new and fascinating game of skill and science.
"THRILL-BALL" is self-collecting and self-scoring and very attractive.
"THRILL-BALL" is only 30 inches wide by 12 feet deep.
No trouble whatsoever will be experienced in obtaining a license, as the game is obviously fair.
"THRILL-BALL" gets the player and holds him.
"THRILL-BALL" is put up in two minutes.
No skilled help is needed; one man attending six games need only give occasional change and coupons.
"THRILL-BALL" is unbreakable, sturdy, portable.
"THRILL-BALL" means real money for you.
An experienced player will average three games a minute. The more they play—the quicker they play; a thrill a throw.
The help cannot touch the receipts.
Slot machine for nickels or dimes.
Mechanical or electrical scoring.

Order now before your territory is gone; the game pays for itself in two or three weeks.

The Fegteborg Manufacturing Co.

200 W. 54th Street New York City

BEN GREW

World's Champion Parachute Jumper

Appearing in person with own film showing champion jump at American Legion Victory Week Celebration at Monongahela, Pa., invites offers from agents. Harry Reichenbach, wire. Write or wire

BEN GREW, Aurora, Ill., care Lincoln Cottages, R. F. D. No. 1

Baseball Gum Target — 1c Peanut — Baby Vender, 1c, 5c, 10c Play — 1-2-3 Ball Gum

MONEY MAKING VENDING MACHINES

Our prices are the lowest. Send for New Catalog.

D. ROBBINS & CO.

28B Dodworth St., Brooklyn, N. Y.
Get Our Ball Gum Prices.

FOR SALE -- Yendes' Wonderland Exhibition

A real Mechanical City. Fully equipped. A proven repeater and winner. "Ask Any One Who Has Seen It." The best on the road. Address

H. W. YENDES, 1009 Wawona Drive, Dayton, O.

WANTED HIGH-CLASS SHOWS

Of all kinds and 4 Rides, all kinds Merchandise Concessions. Will book 3 Free Acts, High Wire preferred, and Italian Band. Tampa, Fla.; Sulphur Springs, December 17 to 30, 2 Saturdays, 2 Sundays. Ten weeks to follow of Fairs and Big Celebrations. Address

K. G. BARKOOT, Mgr., P. O. Box 8686, Tampa, Fla.

GLOTH'S GREATER SHOWS WANT

Live Concessions of all kinds for Tallahassee, Fla. 10 big days and nights, December 5th to 15th, inclusive, and more good ones to follow. Also want Minstrel People to strengthen Plant Show. Reasonable rate to all Concessions.

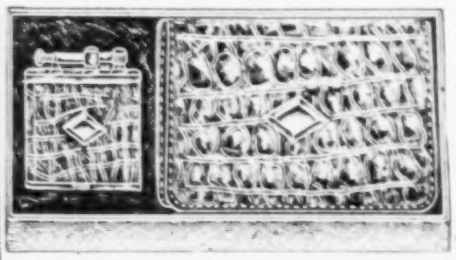
Is Your Subscription to The Billboard About To Expire?

THE MOST POPULAR NUMBERS OF THE DAY! Get Yours While They're Hot.

TABLE AND DESK LIGHTER

B 424 — White Metal, sprayed in assorted colors. Top highly polished. Brass finish. Flint regulation without taking Lighter apart. Packed in individual boxes six in a display carton. Height, 3 in. In 12-Dozen Lots, per Dozen, $6.75 Per Dozen, $7.20 Samples, $1.00 Postpaid

COMBINATION SET and LIGHTERS



BB 291—Cigarette Case and Cigar Lighter Set. Genuine Leather, in assorted colors and grains, 1/50 14-Kt. diamond shape shield. Bakelite leather covered Lighter to match. Each in fancy display box.
12 Doz. Lots, $9.50 PER DOZ., $10.50. Sample, Postpaid, $1.15.
BB288—All Bakelite, assorted colors. One dozen on a display card.
In 12-Dozen Lots, $4.00 DOZ. LOTS, $4.25.

Smokers' Sets

B.B.273 — 4-Pc. Smoker Set, consisting of Cigarette Case, Key Case, Cigar Lighter and Rustic Pipe. Can be had in GENUINE GOATSKIN or Leather, in Assorted Colors and Grains. Put up in a fancy hinged Display Box. Per Dozen, $30.00 Per Set, $2.65

WATCH LIGHTERS

B397—Nickel Finish. Fitted with a reliable 6-Jewel Lever Movement, Radium Dial and Hands. EACH $5.00 In 100 Lots, $5.45 Each, in Dozen Lots.
B398—Same as above, in CHROMIUM or GREEN FINISH. EACH $5.75
B398L—Same as above LEATHER Covered, in Assorted colors. EACH $5.75

SAMPLES 25c EXTRA.

KURZON COMPANY
333-335 West Madison Street, CHICAGO, ILL.

Write for Our NEW No. 31 "Red Book That Brings Profits to You." Just off the press. 164 Illustrated Pages, chock full of Specially Priced Merchandise for Carnivals, Salesboards and Premiums. 25% deposit must accompany all orders.

Biggest Novelty House "Made" by Customers

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Nathan Shure, head of the firm, gives the greatest credit for his success to his customers. "It is their loyalty that has made our firm what it is today," he declared. "They have stayed by us thru good and bad seasons and are the ones who deserve credit for our growth." But the fact remains that it was the far-sighted business acumen and stick-tolitiveness of Nathan Shure that made the business possible.

The new home of N. Shure Company, located at the corner of Adams and Wells streets, will have six floors and basement, occupying a total of 100,000 square feet. It will be equipped with every modern convenience for both customers and employees. Heating, lighting and ventilating systems designed to give the greatest service are now being installed. The showrooms will be light and airy and all floors will have adequate elevator service. Special facilities for the efficient handling of incoming and outgoing merchandise are provided, enabling the firm to take care of all orders with dispatch.

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Selfishness, perhaps, but an enlightened selfishness that gets pleasure from giving pleasure; the sort of selfishness that is embodied in the proposition that the only real satisfaction comes from serving.

FREE TRIAL OFFER!

"Vest Pocket" BASKET BALL New and Improved

SEND us a certified check or money order for $25 and we will ship you one sample machine. If you are not thoroughly satisfied, return the machine to us, in good condition, within two weeks from date of shipment, express prepaid, and we will refund purchase price promptly. (Twenty-one days' time allowance west of the Mississippi River.)

The "Vest Pocket" Basket-ball Game has all the features and fascination of a high-priced game.

Requires no stock or servicing.

Scoring device registers every basket made by player.

Entire mechanism can be removed without tools of any kind.

A legitimate coin-controlled game of skill.

A score of 35, or seven baskets, possible with one cent.

Meter registering every coin played, may be attached at small extra cost.

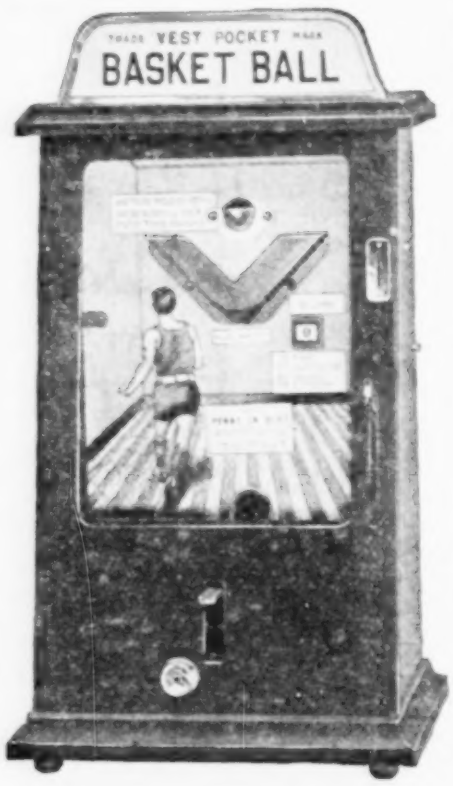
Built securely with steel cabinet and door; good lock.

Thoroughly tested. You'll find it right in every way.

Size 7¼x9x14 inches. Weight 14 lbs.

Substantial quantity discounts

Write or wire.



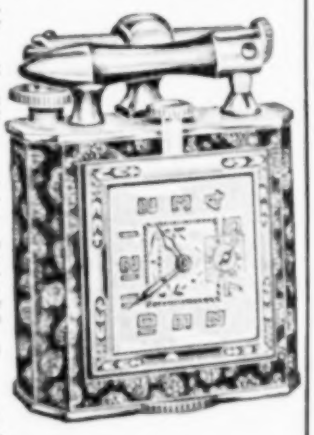
Sole Distributor and Sales Agent

FAIRCHILD AMUSEMENT MACHINE CORP.

Dept. 12 B, 501 E. Jefferson St., Syracuse, N. Y.

Latest Novelty Watch and Lighter Combined

Fine 6-Jewel Lever Movement, Radium Figured and Silvered Dial, built on face of high-grade, sure-fire Lighter. Plain metal or leather covered. Asst. colors. Sells on sight. Our low competition-defying price for this brand-new hot item is only



$4.85 In Doz. Lots.

Samples, $5.50 Each.

Satisfaction or your money back is our motto. 25% with order, balance C. O. D.

Levore Co. 127 No. Dearborn St. Chicago, Ill.

IN THE OIL FIELDS—THREE GUSHERS IN THREE WEEKS—PLENTY MONEY HERE.

POLLIE SHOWS

EL DORADO, ARK., week of December 9, downtown location, Cleveland and Oak Streets, with four more choice locations in and around El Dorado to follow. CAN PLACE legitimate Concessions of all kinds at reasonable rates. This is the spot to increase your winter's bank roll. DON'T MISS IT. Stuttgart, Ark. this week. Address HENRY J. POLLIE, Manager Pollie Shows.

KIDDIELAND

Kiddie Karnival Rides and Swings, Jockey Speed Pony Riding Galleries. 14 Rides. Child propelled. Physical Cultural line. Something new. Portable money makers for Parks, Picnics, road use, etc.

ARNEY AMUSEMENT DEVICES,
1008 Main Street, Green Bay, Wis.

THE KRAUSE GREATER SHOWS

Will Exhibit Season 1929 at the Virginia, North and South Carolina Fairs

FAIR SECRETARIES, why not book a company at your Fair that has a reputation for clean amusements and legitimate concessions for twenty years? CAN FURNISH 10 to 15 good, clean Shows, with Wagons and Panel Fronts; 6 to 8 up-to-date Rides and the usual number of Concessions. We help to make your Fair, not to break your Fair. Instead of knocks, you hear praise. Address

BEN KRAUSE, Mgr., Krause Greater Shows., Crescent Apts., Tampa, Florida

Xmas Greetings to All My Friends from

FRANK FOREST

Manager Side Show, Pacific States Shows

Wanted, for Season 1929—Freaks, Novelty Acts for best framed Side Show on road. Per. address GEORGIAN HOTEL, Seattle, Washington.

LAWRENCE CARR SHOWS Will Book

A clean, first-class Cook House, Ten-in-One Show. Must have good outfits. WILL BOOK OR BUY a late Smith & Smith Chairplane, or any good Ride that does not conflict with what we have. WILL BUY FOR CASH a Light Plant, two units, each 15-K. W. This show plays a season of 26 weeks and carries from 25 to 30 Grind Stores. WANT a General Agent, one who is capable and not afraid to talk. State experience, wages, etc. A good Free Act get in touch with us. Fair Committees and others write for open dates.

LAWRENCE CARR SHOWS, 257 Highland Ave., Somerville, Mass.

AMERICAN AMUSEMENT CO.

NOW BOOKING CONCESSIONS FOR SEASON 1929

WILL BUY OR BOOK Ferris Wheel. Concessions all open, including Cook House and Ball Games. WANT Ten-in-One and two Pit Shows. Live Advance Man wanted.

MOLLY YORK, Owner, 3 Rutland Square, Boston, Mass.

It's the PENNIES That Make the DOLLAR

You'll be surprised how fast the Le Vest Pocket

BASKET BALL GAME

Gets the Pennies. It's breaking all records for Penny Machines.

LIST PRICE $25.00

Discounts on quantities.

Be the first in your locality. Send us 25% deposit.

Benefit by our service and personal guarantee.

"When it's 'Certified' you can 'bank' on it."

CERTIFIED AUTOMATIC DEVICES INC.

207 Times Bldg. New York City

RIDES WANTED FOR JOYLAND

On Clearwater Beach

The Only Amusement Park

On the West Coast of Florida. Everything brand new and attractive. Wire what you have and your best percentage proposition.

We Furnish License and Permits.

SOUTHERN AMUSEMENTS CORP.,

CLEARWATER, FLA.

WANTED

Indoor Acts Christmas Week. Wire us.

Eastern Carolina Chamber of Commerce, Inc.,

Kinston, North Carolina.

WISHING ALL IN AND OUT OF THE PROFESSION A MERRY CHRISTMAS AND A HAPPY NEW YEAR.

WESLEY VARNELL

AGENT AND BILLPOSTER.

Permanent Address, The Billboard, Cincinnati.

CIRCUS FOR SALE

Complete with Fifteen Cars Animals, Horses, Ponies, Seats, Electric Light Plants, Harness, Calliopes, Wagons, Wardrobe, Parade Equipment. Half cash, balance to suit. SOUTHERN SHOW EQUIPMENT CO., South Houston, Tex.

TELL THE ADVERTISER IN THE BILLBOARD WHERE YOU GOT HIS ADDRESS.

ANNA JOHN BUDD

THE ORIGINAL UNCOMPARABLE

HALF MAN — HALF WOMAN

SEASON'S GREETINGS TO ALL MY FRIENDS

There must be an original before there's an imitation. ANNA JOHN BUDD positively shows in human flesh, without any staff, the Perfect Man—the Perfect Woman.

Ten months' run in New York City. Thanks to Harlem and Hubert's Museums.

Made history at Canadian National Exposition, Toronto, this year. Thanks to Carl J. Lauther and Robin Gruberg.

Read ANNA JOHN'S life story, now appearing in Fall Issue of Your Body Magazine. Thanks to Dr. S. Gertzback.

Personal wishes to Silvia Chester, Jules-Julian and Roberta Ray.

Season 1929 under personal direction FRANK FORREST.

PERMANENT ADDRESS, GEORGIAN HOTEL, SEATTLE, WASHINGTON.

Season's Greetings

The Strayer Amusement Company

Carrying 12 Shows, 7 Rides, 20 Concessions, Concert Band, Calliope and high-class Free Acts. Every attraction managed by competent showmen and a box-office producer and catering to ladies and children.

Now Contracting Fairs and Celebrations for 1929. If the best is good enough we have it.

J. R. STRAYER, Mgr., 1920 Lamar Blvd., Memphis, Tenn.

GRIP GAUGE

This machine tests the human gripping strength and is equipped with a bell which can be adjusted to ring at any point on the dial.

DURABLE LIFETIME CONSTRUCTION

Attractively finished in Nickel and Baked Red Enamel.

Sample Price, to Operators Only,

$19.50 F. O. B. Chicago

Money back in ten days if not satisfied.

D. GOTTLIEB & CO.

159 N. Jefferson St., CHICAGO, ILL.

MAKE $500.00 A MONTH AND MORE EASILY THIS FALL AND WINTER

Don't Burn Coal

use cheap oil

AGENTS, DISTRIBUTORS AND SALESMEN WANTED AT ONCE. Write or wire for Exclusive Territory Quick. Now is the time to get started. A big season just commencing.

A strange new kind of oil burner is revolutionizing heating systems throughout the world. Although it costs only a few dollars, it does the work of $500.00 oil burners—and is knocking old style coal and wood fires out forever. Engineers' tests report it a big money saver—using only 4% cheap oil and 96% air. Yet it requires no noisy motors, no electricity or gas. Easily installed on the grate of any rook stove, heating stove or furnace in a few minutes by anyone. Think of the millions of homes too poor to afford anything but old-style coal or wood. Every home, no matter how large or how small, can afford this new invention. To introduce this amazing new invention quickly, the International Heating Company, 3808 Park Avenue, St. Louis, Mo., are offering a very special proposition. Write today and you will receive full details with a booklet absolutely free on home heating and details on how you can make $60.00 to $100.00 a week right from your own home, and get a burner FREE, besides. A very special proposition is offered to the first 50 writing in, so write today.

Listen in on our Weekly Radio Programs.

CLIP THIS COUPON

INTERNATIONAL HEATING CO.,

3808 Park Ave., St. Louis, Mo., Dept. 127.

Send your free booklet and free details about territory.

Name .....

Address .....

BAND ORGAN WORKS

New and rebuilt PAPER ROLL MUSIC PLAYED ORGANS for sale, small or large sizes, at Bargain Prices. Remodeling all makes of Cardboard Music Played Organs to play Paper Roll Music. Repairing, Rebuilding, Tuning all makes of Band Organs. Now is the time to get your Organ in shape for the coming season. All inquiries promptly replied to.

L. BOGLIOLI & SON, 1713 Unionport Road, Bronx, N. Y. C.

FOR SALE—3 FUN HOUSES

Uncle Earn, We Got It, $500.00; So's Your Old Man, $800.00. Will sell any two of above.

CARNIVAL & BAZAAR SUPPLY CO. 3 E. 17th ST., NEW YORK

Advertise in The Billboard—You'll Be Satisfied With Results.

POST CARDS AND POST CARD MACHINES

For Arcades, Operators, Parks and Beaches

We publish twenty-eight different subjects of beautiful Cards. Our latest releases are MINIATURE NOVELTY PLAYING CARDS, GOLDEN WEST GUNNERS and SILVER SCREEN HEROES. Our price is $2.60 per Thousand for Tinted Cards in Various Colors, $2.50 per Thousand for White Cards in Colored Inks. Prices F. O. B. Philadelphia.

UNITED POST CARD SUPPLY CO.

647 S. 57th Street. - - - Philadelphia, Pa.

Patterson's Auto Races, Auto Polo and Crazy Ford

THE CLIMAX OF SKILL, EXCITEMENT AND COMEDY.

Now booking for the '29 season. Managers and Secretaries of Parks, Fairs and Celebrations, take advantage and save the tremendous profits of booking others. I am catering to the Eastern, Middle West and Southern States. Twelve years' experience. Will give bond. Address

A. R. PATTERSON, 1213 Elm Street, Shelbyville, Ind.

THE MOST POPULAR NUMBERS OF THE DAY! Get Yours While They're Hot.

TABLE AND DESK LIGHTER

B 424 — White Metal, sprayed in assorted colors. Top highly polished. Brass finish. Flint regulation without taking Lighter apart. Packed in individual boxes, six in a display carton. Height, 3 in. In 12-Dozen Lots, per Dozen,

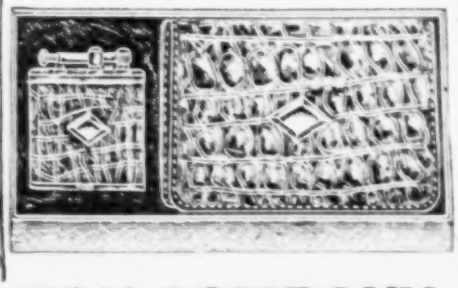
$6.75

Per Dozen,

$7.20

Samples, $1.00 Postpaid

COMBINATION SET and LIGHTERS



BB 291—Cigarette Case and Cigar Lighter Set. Genuine Leather, in assorted colors and grains, 1/50 14-Kt. diamond shape shield. Bakelite leather covered Lighter to match. Each in fancy display box.

12 Doz. Lots, $9.50

PER DOZ., $10.50. Sample, Postpaid, $1.15.

BB288—All Bakelite, assorted colors. One dozen on a display card.

In 12-Dozen Lots, $4.00

DOZ. LOTS, $4.25.

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B.B.273 — 4-Pc. Smoker Set, consisting of Cigarette Case, Key Case, Cigar Lighter and Rustic Pipe. Can be had in GENUINE GOAT SKIN or Leather, in Assorted Colors and Grains. Put up in a fancy hinged Display Box.

Per Dozen,

$30.00

Per Set,

$2.65

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B397—Nickel Finish. Fitted with a reliable 6-Jewel Lever Movement, Radium Dial and Hands.

EACH $5.00

In 100 Lots, $5.45 Each, in Dozen Lots.

B398 — Same as above, in CHROMIUM or GREEN FINISH

EACH $5.75

B398L — Same as above, LEATHER Covered, in Assorted colors.

EACH $5.75

SAMPLES 25c EXTRA.

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Scoring device registers every basket made by player.

Entire mechanism can be removed without tools of any kind.

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Meter registering every coin played, may be attached at small extra cost.

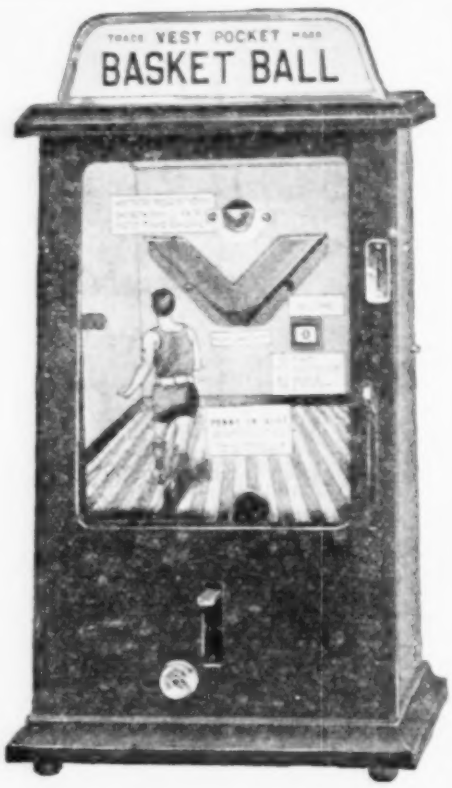
Built securely with steel cabinet and door; good lock.

Thoroughly tested. You'll find it right in every way.

Size 7¼x9x14 inches. Weight 14 lbs.

Substantial quantity discounts

Write or wire.



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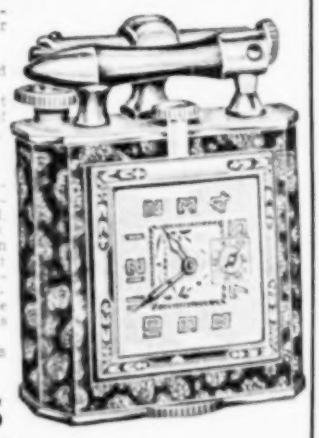

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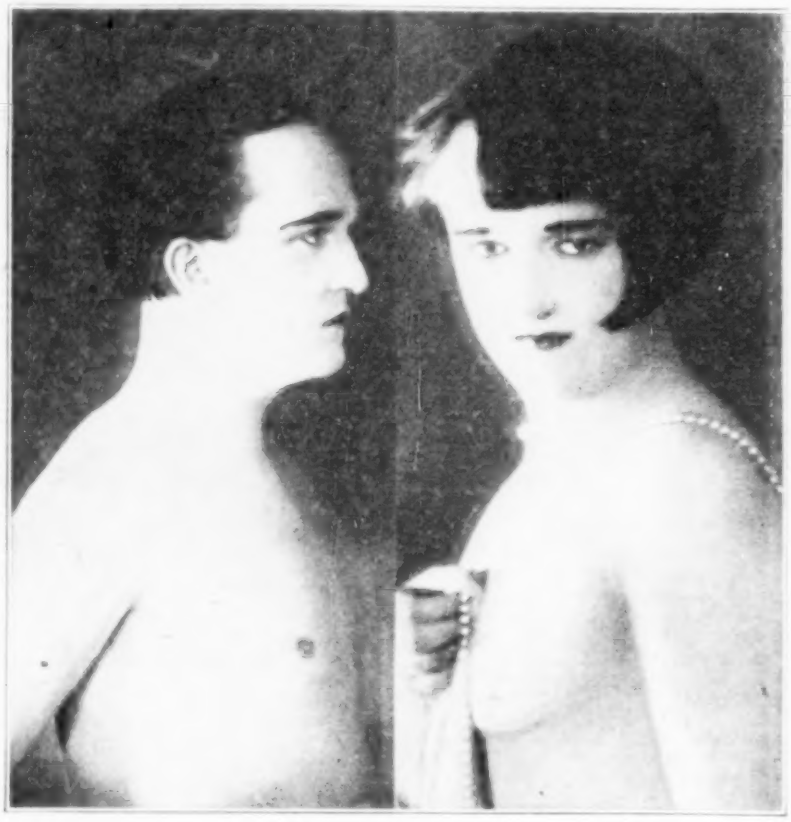
HALF MAN — HALF WOMAN

SEASON'S GREETINGS TO ALL MY FRIENDS



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Ten months' run in New York City. Thanks to Harlem and Hubert's Museums.

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Read ANNA JOHN'S life story, now appearing in Fall Issue of Your Body Magazine. Thanks to Dr. S. Gernaback.

Personal wishes to Silvia Chester, Jules-Julian and Roberta Ray.

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DEATHS in the PROFESSION

BARNETT—Harry, 47, former magazine and publicity writer, died suddenly November 29, at the Bethesda Hospital, Cincinnati. He was admitted to the hospital November 20, suffering ill health, which was contracted during his service in the United States Army in the World War. He was a feature-story writer of renown, having contributed to Henry Ford's *Dearborn Independent* and *The Commercial Tribune*, of Cincinnati, as well as many other publications. A great many of his stories were written relative to his colorful past, when he was a publicity agent with various circuses and carnivals. He also served in that capacity for showboats on the Mississippi and Ohio rivers. His last activity was in the publicity department of the Union Gas & Electric Company, Cincinnati. His widow and mother survive him. Interment was in Spring Grove Cemetery, Cincinnati.

BAYLY—Monte, 49, secretary of the Variety Artistes' Federation, London, died in that city recently. Death was due to a heart attack. Bayly had filled the position of secretary in the Variety Artistes' Federation almost from the inception of the organization. For several years he was London correspondent of *The Billboard*.

BEATIN—Thomas G., assistant manager of the Park Theater, Roselle, N. J., died suddenly in Baltimore, Md., November 25.

BEAUDOIN—Romeo E., 50, musician, died November 18 at Pittsfield, Mass. He had played in several theater orchestras in Pittsfield.

BROWN—George O., poultry judge, a well-known figure around fairs, died November 28 in Baltimore. He had served at most of the big fairs as poultry judge, including the Centennial Exposition at Philadelphia and the Chicago World's Fair.

CASPER—Mrs. Max, author, died at her home in New Orleans November 30. She had written plays and contributed many articles to publications under the name of Thekla Harrison.

CHATHAM—Mrs. L. C., Sr., of Erie, Pa., died November 27, at her home in that city. She was a well-known figure in Erie social life, and was one of the founders of the Little Theater movement there. She had been active in that organization since its origin in 1916. Her husband and son survive her.

CONNERY—William P., Sr., former Mayor of Lynn, Mass., and an old-time minstrel, died recently at his home in Lynn. He is the father of William P. Connery, Jr., congressman and former vaudeville artiste. The deceased was the originator of the stage character, Billy Barlow.

CRERAR—Mrs. Alexander, 60, professionally known as Evangeline Florence Houghton, died recently in London, England. She was born in Somerville, Mass., and resided in that city until about 1888. In 1892 she married Alexander Crerar, who became advisor and manager on her tours. His death, about a year ago, came as a severe blow to her and she never recovered. Three brothers survive.

DICKINSON—Isaiah H., 80, died at Reading, Pa., recently. He was stage manager of the Grand Opera House, Reading, now Wilmer & Vincent's Capitol.

DINKLER—L. J., founder of a chain of Southern hotels which bear his name, died suddenly at the Piedmont Hotel, Atlanta, November 30. Many of his hotels were patronized by showfolk, and he was known by many of the amusement profession.

EGAN—Irene, 24, pianist, who was well known as a radio artiste, died in Toronto, Ont., November 26. She was born in Morris, Man., but most of her life was spent in Toronto, where she had a large following of admirers.

ERCK—Edward, 54, one of the original members of the Minneapolis Symphony Orchestra, died in Minneapolis November 22. He had been ill for more than a year.

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FERN—E. George, 48, who had an international reputation as an exposition builder and general decorator, died at his home in Cincinnati November 27. He was president of the George E. Fern Decorating and Exposition Contracting Company, and head of the Greater Cincinnati Exposition Company. He decorated the Ohio Valley Industrial Exposition in Cincinnati in 1910, and soon afterwards became one of the leaders in this business.

FOLGER—Walter, former newspaper man, hotel owner and ball player, died at Reading, Pa., recently. He had operated a hotel in Reading which was patronized almost exclusively by show people.

FOSSA—Frank J., 45, better known as Frank Foster, died in New York City November 11, after a brief illness. He had been with the Buffalo Bill Wild West Show and the Ringling-Barnum Circus. He was a member of the Jackson, Mich., Lodge 113, B. P. O. Elks. His widow, two brothers and two sisters survive. Interment was made in Calvary Cemetery, Brookline, Mass.

GOLDMAN—Sally, 21, assistant booker for Fox Films at San Francisco, died November 14 in that city.

GROUT—Charles H., 74, well known in musical circles of Worcester, Mass., died in that city November 30.

HAYNER—Frances, 12, eldest child of Frank Hayner, doorman at B. F. Keith's Theater, Boston, and Mrs. Hayner, died of bronchial pneumonia November 11.

HULSE—William E., 63, husband of Mrs. Leslie Joel Hulse, well-known vocalist and instructor in voice culture, of Bridgeport, Conn., died at Fairfield, Conn., recently.

KLARK—Ed (Si Perkins), 23, brother of Babe Klark, performer, died recently at Dunn Hospital, Dunn, N. C. His mother, three sisters and one brother survive him.

KRAUT—Emil, 55, employee of the Capitol Theater, San Francisco, died of heart disease at his home in that city November 22. His widow survives.

LITTLETON—Col. William, well known in the amusement profession, died November 10 at Columbus, O., after an illness of seven weeks. Colonel Littleton was born in Columbus in 1868, and started his professional career in 1900 with his son Billy. He was the owner of Lady Fanchon, educated equine wonder. He is survived by his son, William Littlejohn, Jr., of Akron, O., his brother and one grandchild.

MAYER—Mrs. Matilda, 84, well-known figure on Broadway, died at her home in New York November 26. She had a host of friends in the theatrical business, as she and her son had attended every important performance on Broadway for the last 40 years.

MENDELSSOHN—William, 36, formerly of the United Artists offices, Los Angeles, died November 20 in Chicago. His brother Felix is connected with the Chicago M-G-M office.

MILLS—Ernest, 22, director of the girl band known as the Debutantes, died November 19 at Syracuse, N. Y., of injuries sustained in an airplane accident recently. He was also an organist of note. The body was taken to Albion, N. Y., for burial.

MORRISON—Pearl Ruth, daughter of Mr. and Mrs. James P. Milo Morrison, better known as Mr. and Mrs. Milo J. Hart, died September 7 at the Creary Clinic, New Bedford, Mass., after undergoing an operation. The parents are well known in the outdoor show business, the father having been bandmaster on Hunt's Circus for the last several years, and the mother also on the same show.

MULLER—August, 72, formerly associated with the Anne Nichols theatrical office, died November 27 in New York. Death was due to diabetes. He began his theatrical career as a call boy for Augustin Daly, and is said to have been the first billing agent on Broadway.

NICHOLS—E. W., manager of the Imperial Theater at Elgin, Tex., died recently in that city. His widow, daughter and five sons survive.

OPPENHEIMER—M., owner of the old Hot Springs Crystals Medicine Company, died September 11, *The Billboard* has just been informed. He had retired from the road years ago and made his home in Temple, Tex., where he operated a jewelry business. His widow survives him.

PERLIN—Samuel, operator of an Oakland, Calif., theater, died November 19 after a brief illness.

PHILLIPS—The mother of Evelyn Phillips, vaudeville artiste, died November 10 in New York.

PICKERT—Willis A., 73, known to many oldtimers in the theatrical business, died November 20 at a hospital in Miami Beach, Fla. He was a champion clog and soft-shoe dancer when international dance contests were in vogue. At the peak of his career he appeared with Harrigan and Hart. His widow, three daughters and two sisters survive him. Funeral services were held at the W. I. Philbrick Miami Beach Chapel November 22, and burial was in Woodlawn Park Cemetery there.

PROCTOR—Annie E., 80, daughter of the late Joseph and Elizabeth (Wakeman) Proctor, died November 21 at Manchester, Mass., and was buried at Mt. Auburn Cemetery, Cambridge, Mass. Miss Proctor's father, the famous Joseph Proctor, was a prominent theatrical star two generations ago.

REMSEN—Ira, 51, playwright and artist, died suddenly November 29 at Carmel, Calif. He was known as a poet and was editor of the Bohemian Club's newspaper.

RIVERA—Dr. Jose Eustasio, 40, noted author, died December 1 at the Polyclinic Hospital, New York. He was working on the fifth edition of his novel, *La Voragine*, at the time of his death. His mother, a sister and a brother survive him.

ROLFE—The mother of B. A. Rolfe, showman, died at Brasher Falls, N. Y., recently of natural causes. She was 75 years of age. Her husband survives.

ROSCHE—Gus, owner of the Bo-Zo attraction on the Cotton States Shows, died at St. Luke Hospital, Davenport, Ia., November 30, of diabetes.

SMITH—O. K. (Doc), well known in the outdoor show world, died November 27 at a hospital in Phoenix, Ariz., where the body is being held at the Merryman morgue. Relatives are asked to get in touch with Jimmie Montague, Room 133, Hotel Grand, Phoenix.

SULLIVAN—Herbert, nephew and heir of Sir Arthur Sullivan, late composer, died in London, England, November 26, of a heart attack. He was the heir to most of the late composer's wealth, and also rights of some of the Gilbert and Sullivan operas. He also had an interest in the traveling productions of the Doyly Carte Company. He was the author of *The Life and Letters of Sir Arthur S. Sullivan*, which was published a year ago.

SUSSKIND—Adolph, owner of Terrace Garden, New York restaurant and assembly hall, for 20 years, died in New York November 14.

TALBERT—George H., 67, known to many in the outdoor show world, died recently in Tacoma, Wash. Twenty-five years of his life were spent in the show business. Two brothers, a sister and two grandchildren survive. Interment was made in Mountain View cemetery, Tacoma.

THORNBER—Dr. J. M., of Carthage, Ill., died May 22 of cerebral hemorrhage. Dr. Thornber owned and operated the Dr. Thornber Laboratory, a proprietary medicine company, which manufactured medicines sold direct to agents. His widow, a daughter and a grandson survive.

IN MEMORY

Earl (Squirrel) Thompson

Died December 2, 1927. Memory keeps you ever near us, Old Pal; we've not forgotten.
BABE ALICE AND SPECKS.

THORNE—Catherine C. C., former English and American stage actress, died at Eugene, Ore., November 27. She was known under the name of Katherine Cogswell. She had retired from the stage several years ago.

WHELAN—William T., 46, brother of Joseph and Kitty Whelan, of the Three Whelans, vaudeville performers, died at Bridgeport, Conn., recently, death being due to cerebral hemorrhage.

MARRIAGES

BALDWIN-AXXAN—J. R. Baldwin, who operated the shooting gallery on the J. George Loos Shows for several years, was married in Austin, Tex., November 14, to Madeline Axxan, of Philadelphia. Miss Axxan formerly was in musical comedy, appearing in Shubert productions.

BRODSKY-KATZ—Dorothy Katz and Dr. Michael S. Brodsky were married at Bridgeport, Conn., recently. Miss Katz, who is a graduate of the Leland Powers School of Expression of Boston, has been an instructor at the Hecht Neighborhood House, Boston, and for three summers has taught dramatics at girls' camps in Maine and New York.

BROWN-DeMILLS—Dorothy DeMills, sister of Jolo DeMills, at present working stock for Tony Brill, in Ft. Wayne, Ind., was married recently to E. H. (Doc) Brown, in Cleveland.

CARVER-SHEERER—Charles Becker Carver, a singer in *The Red Robe*, and Louise Sheerer were married November 26 in New York.

EBERT-SCHNEIDER—Frank Ebert, stage manager at the State Theater, Minneapolis, was married November 27 to Florence Schneider.

DAVIS-LUCKETT—Dr. J. W. Davis, of Chicago, and Edith Luckett, stock actress, were married recently. The bride recently appeared in *Elmer the Great* in New York.

FLOREY-DEE—Robert Florey, motion picture director, and Aileen Dee, of Toronto, Ont., were married November 8 at the Little Church Around the Corner, New York.

GRACE-JACKSON—George Grace and Dorothy Mae Jackson were married November 18 in Grace Methodist Church, San Francisco. Both are known to the profession.

HILLMAN-MERRIAM—Duane Hillman and Zoe Merriam were married November 24 on the stage of the Woodstock Opera House, Woodstock, Ill., at the close of the performance of the Princess Iola Indian Remedies Company. The bride's parents, Mr. and Mrs. William Merriam, are the owners and operators of the show.

JONES-STEFFENS—John R. Jones, of Dallas, and Flora Steffens, of Denver (professionally known as Flora Joyce), both of the Lole Bridge Company, which opened an indefinite run at the Globe Theater, Kansas City, November 25, were married in that city by Justice Casimir J. Welch November 26. Twenty members of the Lole Bridge Company attended the ceremony and the celebration that followed.

JORDON-COYNE—Arthur Jordon, juvenile, and Helen Coyne, soubret, both with the *Social Maids* Company on the Mutual Circuit, were married November 27 at the Ninth Street Baptist Church, Cincinnati.

KANILANI-RAMOS—Gollita Ramos and Stanley C. Kanilani were carried in New Orleans November 28. They will make their home in New Orleans, where they are playing vaudeville houses.

KEHRES-HIPWELL—Willard H. Kehres, lawyer, and Hazel Mary Hipwell, organist at Loew's Park Theater, Cleveland, were married in that city November 2.

McDONALD-BALL—L. McDonald, poster artist for the Alhambra Theater, Milwaukee, and Ethel Ball were married December 1.

MARSHALL-BEST—Edna Best and Herbert Marshall, English players, who have the principal roles in *The High Road*, were married November 26 in Jersey City. In recent years they had appeared in *These Charming People*.

MORTON-ARBUCKLE—James C. Morton, old-time comedian who formerly appeared in vaudeville and who is now heading an act on the Loew Circuit, and Corinne Arbuckle, vaudeville single, who formerly played over the Columbia Burlesque Circuit, were married November 16 at Freeport, Long Island. Miss Arbuckle is now in Morton's act.

ORSATTI-CRYON—Florence Cryon, actress, and Frank Orsatti, real estate operator, were married in Los Angeles recently. The bride was formerly with Texas Guinan, but is now appearing in pictures.

PARKE-MORRIS—Frances Morris, ingenue leading lady of the Bellamy Players, was married to Russell Parke, actor, who is appearing in *The Unborn Child*, in Chicago November 29. They will motor to California when their contracts expire.

PAYNE-McCAULEY—Fred Payne, genial proprietor of the Artists Club in Montmartre, well known to American and English performers in Paris, was married to Pat McCauley, feature dancer of the Marigny Theater, Paris, November 24 in Paris.

POWERS-THORNTON—James E. Powers, former Pacific Coast newspaperman and United Press staff correspondent, and now associated with the editorial staff of the New York office of *The Billboard*, and Ervel Thornton, of the vaudeville sister team of Ervel and Del, standard K-A-O act the last six seasons, were married November 23 in New York.

ROSEN-GUILFORD—Nanette Guilford, who is known as the baby star of the Metropolitan Opera Company, and Max Rosen, concert violinist, were married recently in New York.

RUBYN-DEAN—Charles Rubyn, vio-

hust and Geraldine Dean, chorus girl, both members of *The Sunshine Girl* company playing at the Palace Hip Theater, Seattle, Wash., were married in that city November 26.

SPRINGFIELD - SEARS — James W. Springfield, formerly of Warner Park Amusement Company, at Chattanooga, Tenn., and Lucille Sears, of New York, were married November 15 in Atlantic City, where they will spend their honeymoon. They will make their home in Chattanooga.

WESTON-McGUIRE — Sammy Weston, featured comedian of the stock company at the Star and Garter Theaters, Chicago, and Hazel McGuire, a member of the same company, were married November 19 in Chicago.

WRIGHT-McCONNELL—Hazel McConnell, stage and motion picture actress, and Dr. Harold O. Wright were married recently in Hollywood.

COMING MARRIAGES

Lorraine Eason, actress, has secured a license to marry Harry Elsner. Mr. Elsner makes his home in Hollywood, Detroit, and in Paris.

Diane Degroot, secretary to William B. Friedlander, and Monroe Back, auditor of the Walter Reade Enterprises, are engaged to be married. The wedding will take place December 30.

Frank Miller, concessionaire on the Bernardi Greater Shows, and holding promotions this winter, has announced his engagement to Mary Pinkelstein, of 18 Rockland street, Haverstraw, N. Y. The wedding will take place on the evening of December 16, at the LeChateau de Luxe, 671 Prospect avenue, Bronx, New York.

Rosabelle Laemmle, daughter of Carl Laemmle, motion picture magnate, and Stanley Bergerman, are engaged to be married.

Goodwin Philipson, of Utica, N. Y., and Eva Saslow, of Syracuse, N. Y., will be married early next spring, according to a report from the former. Philipson has been connected with several outdoor show in the past.

BIRTHS

Born to Mr. and Mrs. John Helfer, a daughter, in London, England, recently, where Mr. Helfer is a member of the Hotel Savoy orchestra. Mrs. Helfer crossed the ocean in June, 1927, to be married in London, and has now returned to her home in Brighton, Mass., with her baby daughter for a visit.

Born to Mr. and Mrs. Jack LaMar, a five-pound four-ounce girl, at the Research Hospital, Kansas City, November 25. Mr. Lamar is a concessionaire, and at the present time has a string of his concessions operating thru Texas.

Born to Mr. and Mrs. Martin Dickstein, a boy, November 10, at the Flower Hospital, New York. The father is picture editor of *The Brooklyn Daily Eagle*.

A boy was born to Mr. and Mrs. Dave Roth November 14, at the Jefferson Hospital, Philadelphia. The father is well known in vaudeville.

A daughter was born on November 9 to Mr. and Mrs. Charles Carroll, at Oakland, Calif. The father is manager of the Senator Theater in Oakland.

A 7½-pound boy was born to Mr. and Mrs. Leland Adair recently. The parents are members of the Neale Helvey Stock Company, now playing an indefinite engagement at the Germania Theater, Freeport, Ill.

A boy was born to Mr. and Mrs. Irving Berlin in New York December 1. The father is the famous songwriter and the mother is the former Ellin Mackay.

Born to Mr. and Mrs. Leslie E. Wysong, a 7½-pound boy at the Grady Hospital, Atlanta, November 30. The parents are well known in tabloid and burlesque circles.

DIVORCES

Mrs. Winifred O. Gallagher has filed petition for separate support in Suffolk Court, Boston, Mass., against Jimmy Gallagher, orchestra leader and radio entertainer, now at the Palais D'Or Restaurant, Boston.

Elmer Shultz, musician, of Detroit, Mich., filed suit for divorce recently against Evelyn O'Neil, chorus girl with Desmond's *New York Roof Garden Review*.

Dr. Ralph Garfield, well known in the outdoor show world, filed suit for divorce against Mrs. R. Garfield recently in Milford, Conn.

Mrs. Danny Graham, wife of the Chicago booking agent, was granted a divorce in Detroit recently.

Pearl Eaton, formerly an actress, and now a dance instructor, was granted a divorce recently in Chicago from Harry S. Levant, musical director of *Manhattan Mary*.

Rhodessa Henshaw, who was known as Billie Davey when a member of the *Ziegfeld Follies*, filed suit for divorce from Samuel Henshaw, Jr., of North Attleboro, Mass., recently, at the probate court, Attleboro, Mass.

Margaret Lawrence, actress, filed suit for divorce recently from Wallace Eddinger, actor, in New York. Eddinger played the role of Samuel Pepys in *And So to Bed* last year.

Mrs. Lena Smidt-Gregor, German opera singer, was granted a divorce from Prof. Henry Smidt-Gregor, music teacher, recently in Rockville, Md.

Edna McClellon Estes filed suit for divorce in the Duval County Court, Jacksonville, Fla., November 3, against Albert H. Estes, Southern motion picture man. Estes is connected with the theatrical business in Columbia, S. C., at present.

Juva Marconi, dancer, was granted a divorce at Reno, Nev., from Lloyd H. Lipps, silk mill owner, of Pennsylvania. She was also awarded the custody of their son.

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Greater Sheesley Shows

CHARLESTON, S. C. — The Greater Sheesley Shows will be in winter quarters at East Camp, near Norfolk, Va., after a fairly successful season of 35 weeks, three months of which were spent in Canada. Manager Sheesley preferred to winter near the Mason-Dixon line because his 1929 route can be started more advantageously than it could be from the far south.

The week of November 26 the caravan played the Colored Fair in Charleston, following a successful week on Citadel Square at the Agricultural and Industrial Fair of Charleston County. Cool weather caused the showfolks to welcome the close of the season on Saturday, December 1.

Mr. Sheesley is attending the Chicago meetings, having gone there from a business trip in Canada with General Agent Edward P. Rahn. Special Agent A. J. Linck, after arranging winter quarters in Norfolk, is at home in Racine, Wis. Charles E. Sheesley, assistant manager, is at home in Harrisburg, Pa., from where he will go on a month's hunting trip in North Carolina.

Many Sheesleyites left Charleston for Florida, including Mr. and Mrs. Charles C. Foltz, who will motor in Florida during the winter. Mr. and Mrs. D. C. McDaniel will visit in Anderson, Ind. Ward (Dad) Dunbar will winter 'n Elkhart, Ind. Mr. and Mrs. S. Y. Wren expect to spend the winter in Norfolk, as well as Mr. and Mrs. Harry Moore and Mrs. Jeanne Williams. Mr. and Mrs. S. T. Martin expect to keep their arcade out during the winter. Mr. and Mrs. W. T. Yount and family have gone home to Perryville, Mo. R. J. Norman and others of the side show are planning a trip to Cuba. Treasurer Charles H. Pounds and Mrs. Pounds will motor to Cincinnati, where their daughter, Lucille, and son, Clarence, are in school. S. Miles Jones will conduct auctions in the North. Harry G. Corry has returned to Cincinnati.

Big Jim, the giant gorilla, which has been a feature attraction, has been taken on the road, piloted by George Gordon Johnson and staff, and will be presented in store shows during the winter, opening in Baltimore, Md., this week. Harry Coffin is in advance of Big Jim and has some promising locations booked. Dee Lang's caterpillar and Fred Keen's heydey have been booked for next year. CLAUDE R. ELLIS.

Donahue Out of Hospital

CHICAGO, Dec. 1.—J. C. Donahue had so far recovered from the operation he recently underwent at the Presbyterian Hospital that he returned to his home Thanksgiving Day.

Circus Notes From Kansas City

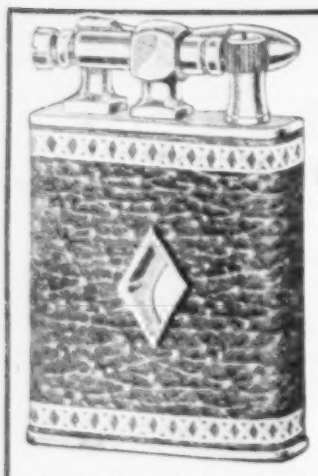
KANSAS CITY, Dec. 1.—Horne's Zoological Arena Company has just made delivery to S.-F. of 13 zebras, 5 llamas, 4 gnus (wildebeests), 20 giant chacma baboons and a large lot of other fine stock from its recent importations.

Mr. and Mrs. Ralph Noble, of the Robbins Bros.' Circus, with which Mr. Noble is superintendent of canvas, were in the city last week and callers at *The Billboard*. They were en route to Oklahoma City to visit Mr. Noble's mother, and from there will go to Pittsburgh to visit Mrs. Noble's folks, and expect to be back in Granger, Ia., winter quarters of the show, about the first of the year.

Chief George Skyeagle is spending the winter here and is making Western costumes for the Harrelson Costume Company. Skyeagle made an Indian costume which won first prize at the recent American Royal Live Stock Show. He made Western costumes for the movies in the early film days and is back at his game again this winter following the white tops in season.

Johnny Delmar is clowning at the Sears-Roebuck Company store here until Christmas. He is a member of Kenneth Waite's clown troupe on the Robbins Bros.' Circus.

Manny Gunn, of the Robbins Circus, was in the city last week.



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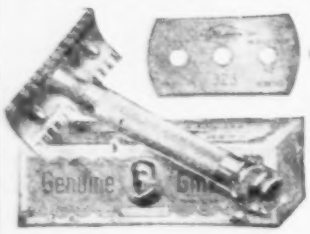

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No. 085—Ganna Walska Style. Genuine Deltah Pearl Necklace, 24 in., carefully graduated, choice color, white solid gold Clasp, set with genuine Diamond.

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BARLOW BIG CITY SHOWS
Booking Shows, Rides, Concessions for 1929. Address Box 16, Granite City, Ill.

ROUTES

(Continued from page 125)

Kuddling Kuties: (Lyric) Dayton, O., 3-8; (Empress) Cincinnati 10-15.
Laffin' Thru: (Hudson) Union City, N. J., 3-8; (Irving Place) New York 10-15.
Merry Whirl: (Colonial) Utica, N. Y., 3-8; (Gayety) Montreal 10-15.
Mischief Makers: (Gayety) Baltimore 3-8; (Strand) Washington 10-15.
Moonlight Maids: (Gayety) Montreal 3-8; (Howard) Boston 10-15.
Moulin Rouge: Open week 3-8; (Gayety) Milwaukee 10-15.
Naughty Nifties: (Gayety) Buffalo 3-8; (Temple) Syracuse 10-15.
Nite Club Girls: (Strand) Washington 3-8; (Academy) Pittsburgh 10-15.
Nite Life in Paris: (Gayety) Scranton, Pa., 3-8; (Gayety) Wilkes-Barre 10-15.
Parisian Flappers: (H. & S. Apollo) New York 3-8; (Empire) Brooklyn 10-15.
Puss Puss: (Star) Brooklyn 3-8; (Orph.) Paterson, N. J., 10-15.
Radium Queens: (Columbia) New York 3-8; (Gayety) Brooklyn 10-15.
Record Breakers: (Trocadero) Philadelphia 3-8; (Gayety) Baltimore 10-15.
Red Hots: (Gayety) Brooklyn 3-8; (Gayety) Scranton, Pa., 10-15.
Round the Town: (Gayety) Kansas City 3-8; open week 10-15.
Social Maids: (Gayety) Louisville 3-8; (Mutual) Indianapolis 10-15.
Speed Girls: (Orph.) Paterson, N. J., 3-8; (Hudson) Union City 10-15.
Sporty Widows: (Grand) Akron, O., 3-8; (Gayety) Buffalo 10-15.
Step Along: (Lyric) Bridgeport, Conn., 3-8; (H. & S. Apollo) New York 10-15.
Step Lively Girls: (Maj.) Albany, N. Y., 3-8; (Colonial) Utica 10-15.
Step on It: Open week 3-8; (Grand) Akron, O., 10-15.
Stolen Sweets: (Grand) Hartford, Conn., 3-8; open week 10-15.
Sugar Babies: (Empress) Chicago 3-8; (Cadillac) Detroit 10-15.
Wine, Woman and Song: (State) Springfield, Mass., 3-8; (Grand) Hartford, Conn., 10-15.

MISCELLANEOUS

Adams, James, Floating Theater: Harborton, Va., 3-8.
Birch, Magician, & Co.: Cedar Rapids, Ia., 6; Clinton 7.
Burton, Herbalist: Sparta, Mich., 3-15.
Campbell, Loring, Magician: Fleetwood, Pa., 5; Maytown 6; Loysville 7; Petersburg 8.
Cavanaugh's Med. Co., J. S. Cavanaugh, mgr.: Harrison, Ark., 3-8.
Daniel, B. A., Magician: Ripley, Tenn., 6-8; Covington 10-12.
Drayton, M., & Co. Vaude. Show: Hale Center, Tex., 6-8.
Gilbert, Dr.: (Hipp.) Murphysboro, Ill., 3-8.
Hathaway, Magician: (Whalley) New Haven, Conn., 6-8.
Lingerman (Star) Baltimore 3-8.
Murdock, Magician: Boyle, Miss., 5; Ruleville 6; Sunflower 7; Cary 8; Isola 10; Clinton 11; Bolton 12; Edwards 13; Rayville, La., 14; Start 15.
Mysterious Smith Co.: Elkhart, Ind., 3-8.
Mysterious Wheldon & Co.: Ellinwood, Kan., 3-8; Larned 10-12; Great Bend 13-15.
Newmann, Mentalist: Mandan, N. D., 3-8; Dickinson 9-15.
Oldfield, Clark, Co., & Hawaiians, H. A. Wilson, mgr.: Marshall, Mo., 5; Fayette 6; Columbia 7-9; Macon 10; Lancaster 11; Oskaloosa, Ia., 12-13; Kirksville, Mo., 14-15.
Pull Bros.' Wonder Show, P. T. Pull, mgr.: Lincoln, Kan., 5; Wilson 6.
Silver's Indian Fun Show: Ashland, Ill., 3-8.
Thurston, Magician: Lancaster, Pa., 5; (Lyric) Allentown 6-8; Washington, D. C., 10-15.
Wright, C. A., Vaudeville & Animal Show: Gilsum, N. H., 5-6; E. Sullivan 7-8.

CARNIVAL COMPANIES

Alabama Am. Co.: Wisner, La., 3-8.
Barkoot Bros.: Tampa, Fla., 3-8.
Coley's Greater: Hempstead, Tex., 3-8.
Cotton States: Call, Tex., 3-8.
F. & F. Am. Co.: Shady Grove, Fla., 3-8.
Galler's Am. Co.: Atlanta, Ga., 3-8.
Gloth's Greater: Tallahassee, Fla., 5-15.
Gray, Roy, No. 3: Pharr, Tex., 3-8.
Greenburg Am. Co.: Tucson, Ariz., 3-8; (Fair) Marana 10-15.
Great Western: Bradley, Ark., 3-8.
Loos, J. George: Corpus Christi, Tex., 3-8.
Metropolitan: Laurens, S. C., 3-8.
Miller, Ralph R.: Center, Tex., 3-8.
Miss Valley: Kinder, La., 3-8; Rayne 10-15.
Pollie Greater: Stuttgart, Ark., 3-8; El Dorado 10-15.
Rock City: Jacksonville, Fla., 3-15.
Royal Palm Am. Co.: Jacksonville, Fla., 3-15.
Snodgrass, T. L.: Atlanta, Tex., 3-8.
Sunset: Sparta, Ga., 3-8.
Wade, R. L.: Kenner, La., 3-8.
Western Am. Co.: Augusta, Ga., 3-8.

Additional Routes

(Received too late for classification)

Allen's, Mae, Aviation Girls: Orangeburg, S. C., 6-8.
Arthur, Dude, Show: Alice, Tex., 3-8.
Bash, Ray, Stock Co.: Oelwein, Ia., 3-8.
Beer's Comedy Players: Pineview, Ga., 3-8.
Berry, Harry, & Miss: (Pan.) Memphis 3-8.
Bowser, J. G., Co.: Rusk, Tex., 3-8.
Boyes, Chick, Players: Clay Center, Kan., 3-8.
Brown & LaHart: (Hipp.) Liverpool, Eng., 3-8.
Brunk's Comedians: Pecos, Tex., 3-8.
Coburn's Minstrels: Cordele, Ga., 7; Montezuma 8.
Clack, Al, Entertainers: Cameron, Tex., 3-8.
Clay Comedy Shows: Raleigh, Miss., 3-8.
Cofer's Musical Revue: Memphis, Tex., 3-8.
Cole, P. H., Overland Show: Cold Springs, Tex., 3-6.
Cook's Show: Adel, Ga., 3-8.
Cook, Emma May, Co.: Lagrange, Tex., 3-8.
Curran Show: Flora, La., 3-8.
Dennison's Show: Eakly, Okla., 3-8.
Desmond's N. Y. Revue: Fremont, O., 3-8.
Drayton, M., & Co. Vaudeville Show: Littlefield, Tex., 10-11; Brownfield 12-13.
DuVell's Stock Co.: Kensington, O., 3-8.
Duncan, Phil, Players: Epps, La., 3-8.
English, Paul, Players: Amite, La., 6-8.
Ford's Comedians: Caliente, Nev., 3-8.
Gable's, F. P., Road Show: Granite, Okla., 5; Stamford, Tex., 8; Clyde 10; Putnam 11; Cross Plains 12; Strawn 13.
Gay Paree: Biltmore) Los Angeles 3-8.
Gormand-Ford Co.: Sidney, N. Y., 3-8.
Green Label Entertainers: Bryant, S. D., 3-8.
Haverstock Comedians: Sentinel, Okla., 3-8.
Henderson, Lew, Players: Emmettsburg, Ia., 3-8.
Henderson Stock Co.: Mason, Mich., 3-8.
Howe-Cook Co.: (Fair) Conway, S. C., 3-8.
Johnston, Magician: Morganton, N. C., 7.
King, Walter, Molly & Pat: Chatsworth, Ont., Can., 3-8; Elmwood 10-15.
Mayfield Tanawa Co.: Maypert, Pa., 3-8.
Marine-Firestone Co.: Cross Roads, Tex., 3-8.
North, Ted, Players: Hutchinson, Kan., 3-8.
Reno's Fun Makers: Jefferson, Ga., 3-8.
Robbins, Clint & Bessie, Co.: Redfield, S. D., 3-8.
Rose-Marie: (Mason) Los Angeles 3-8.
Royal Family: (Belasco) Los Angeles 3-8.
Sadler Show: Stamford, Tex., 3-8.
Scott's Comedians: Preston, Ida., 3-8.
Sharpsteen Show: Fowler, Mich., 3-8.
Sight's Comedians: Lena, Ill., 3-8.
Southern Star Players: Newnan, Ga., 3-8.
Walker's Hav-a-Laf Show: Norwich, Kan., 3-8.
Walter's Comedians: Saint Jo, Tex., 3-8.
Western Road Show, W. H. Wilson, mgr.: Afton, Tex., 3-8.
Young Comedy Co.: Dederick, Mo., 3-8.
Zella, Mystery Girl: Maud, Okla., 3-8.

HELLER'S ACME SHOWS
Wishes Carnival Folks in All of Its Branches
A Merry Xmas and a Happy and Prosperous New Year
We invite correspondence from all with us last season. Also showmen with something worth while. We will finance same. WANT Man to take charge of large Monkeydrome, Penny Arcade, or will sell half interest in same. Want to hear from Bradley Plant Show, Peterson of Athletic Show. Will furnish complete outfit for Fat Woman, salary or per cent, or any other Grind Show. Want to hear from Ride Help—Merry-Go-Round, Ferris Wheel, Chairplane, Venetian Swings. WILL BUY OR BOOK Whip. All Concessions open. Good opportunity for Cook House. As we own our Rides and five Shows, will guarantee $150.00 in meal tickets from office. Want to hear from sensational Free Act. Last season this show opened April 14 and closed in New York City November 1. Playing New York, New Jersey, Connecticut and Vermont. This show has played twelve successful seasons and will positively not operate a No. 2 show this season, as all energy will be confined to the success of this show. Will open the middle of April in New Jersey, fifteen miles from New York City. Address
HARRY HELLER, Gen. Mgr., 84 Fair St., Paterson, N. J., or Phone bet. 5-8 P. M., Lambert 1276-M.

MAD CODY FLEMING, Owner — TIGER MACK, Manager
MAD CODY FLEMING SHOWS
Wish Everybody a Merry Xmas and Happy New Year
We already have five standard Rides, ten high-class Shows. We have several Show Outfits to outfit capable showmen. Few clean Concessions open, including Cookhouse. No controlled or money games allowed. We never carried grift and never will. Will book Tilt-a-Whirl or any new capable ride. No junk outfits wanted. You know where you are going. You don't play out in the country and you don't have to buck grift over here. Black Bear and 3 Monkeys for sale. Kensett, Arkansas, this week.

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PEANUTS
We quote the following prices, F. O. B. St. Louis, today, on the Highest Grade POPCORN PEANUTS, etc.:
Japanese Hulless Popcorn. Per 100 Lbs. ..... $ 7.25
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10c Cartons. Per 1,000 ..... 6.00
25c Cartons. Per 1,000 ..... 15.00
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¾-Lb., Attractively Printed. Per 1,000 ..... 2.25
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Bags in 10,000 Lots, 25c per 1,000 Less.
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Independent Shows and Concessions
For opening Whiteway, Monette, Ark., December 13, 14, 15. Town hasn't been played in five years. No racket of any kind. Address all communications JIMMIE BOYD, Blytheville, Ark.

WANTED, MULE RIDER
Must be experienced. Also able to drive Reo truck. Jess Thomas, Sam Hudson wire. MADAME MAREE, December 2-8, Armory Indoor Circus, Norwich, Conn.; December 10-15, Capitol Theatre, Willimantic, Conn.

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The new Jackpot Attachment is now ready. For Mills Machine. Can be installed in thirty minutes. It is very simple. Guaranteed operation. If interested, write or wire for photo, description and prices. G. W. WILSON, 3736 Jackman Rd., Toledo, O. Phone, Jefferson 5462-J.

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Have four good Circus Acts, ground and aerial. Prefer Vaudeville Show or Southern Circus. Lady and gent. Have own car. THE MELVINS, Box 12, Marshall, Mich.

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FOR SALE—To responsible party, who will give them his personal attention and furnish satisfactory references, six Rides, Arcade, five Concessions, good lease, located in first-class park on Potomac River, Washington, D. C. Price $16,000 for early sale. J. B. ALEY, Anacostia Sta., D. C., Rt. 3, Camp Springs, Md.

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A Very Merry Christmas and

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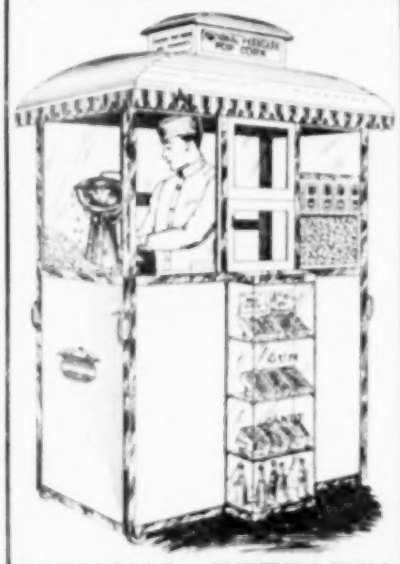
BIG MONEY FOR 1929!



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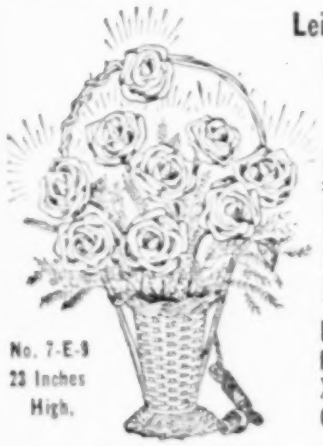
DAHLIAS — The — Genuine **$22.50** Per 1000 | **$2.75** Per 100

At lower price than ordinary domestic Dahlias. Thru our connections in Europe we have been able to import the most beautiful DAHLIAS ever brought to the U. S. They are positively the last word in artificial flowers of any kind. Our agents have praised them to the skies and have sold twice as many as last year. The color schemes are of a large variety and the flowers are those so popular with the big men in the business.

Fresh Stock of LAUREL always on hand.



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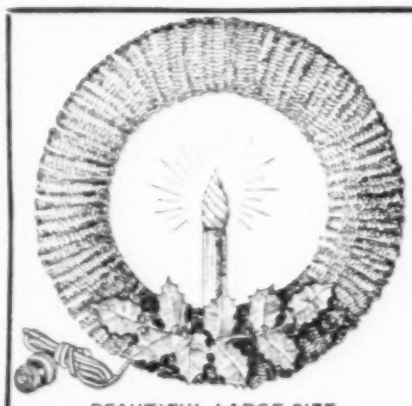

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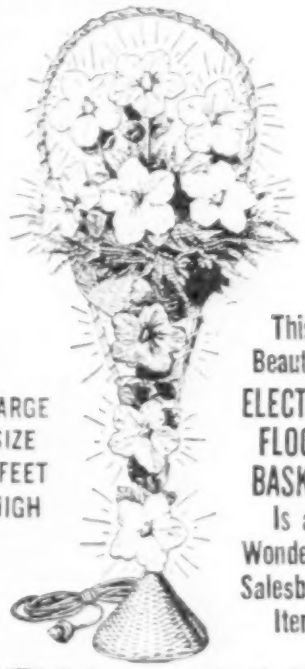

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This Beautiful ELECTRIC FLOOR BASKET Is a Wonderful Salesboard Item

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No. 3011—Large size Azalia Electric Flower Basket, stands 5 feet high. Filled with nine (9) beautiful cloth flowers, each with a genuine Mazda Electric Bulb inside. Basket is made of genuine reed, finely woven and colored. Complete with nine bulbs and six feet of cord, all ready to light. $8.00 Each.

SAME AS ABOVE IN OUR JR. SIZE BASKETS, standing 4 feet high, sent on receipt of $6.50.

BUY DIRECT — SAVE MIDDLEMAN'S PROFIT

Write for Big Catalog — Immediate Delivery — 25% Deposit Required on All C. O. D. Orders

OSCAR LEISTNER, INC. Importers & Manufacturers for 28 Years
323 W. RANDOLPH ST., CHICAGO, ILL.

TENTS

40x80 . . . $150.00

Other Sizes in Proportion

$75,000.00 Stock on hand.

New or second hand.

For Sale or Rental.

Geo. T. Hoyt Company
545 Rutherford Ave.
Boston, Mass.

AGENTS — SALESMEN WANTED

Our Special-Made Windbreaker, Guaranteed Waterproof Coat. Heavy Lined, in Black and Brown. Sizes from 34 to 48.

LUMBER JACKS

A $10.00 Value **$3.75** EACH — In Dozen Lots. 50 Cents Extra for Samples.

A BIG MONEY-MAKER

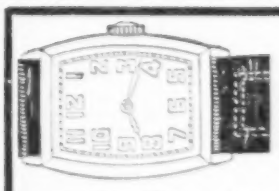
THE FARMER NEEDS ONE,
THE COAL MAN NEEDS ONE,
THE DRIVER NEEDS ONE,
THE LUMBERMAN NEEDS ONE,
THE ENGINEER NEEDS ONE,
THE CHAUFFEUR NEEDS ONE,
EVERYBODY NEEDS ONE,

AND YOU NEED ONE

If you want to make real money, telegraph your order.

M. BRANDT, 100 Fifth Ave., New York, N. Y.

A deposit of 25% required with every order.



Each $2.35
Lots of 12 $2.25

No. B300—STRAP WATCH. Good quality Radiolite, assorted. Engraved.

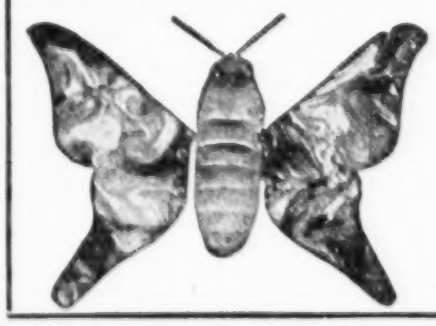
Send for our latest Bargain Catalog. We have everything you need, and best service always. Terms: 20% with order, balance C. O. D. Sample, 15c extra for postage.

ELIAS SHAHEN CO.
337 W. Madison Street, Chicago

KOTTON KANDY AND EMPIRE CANDY FLOSS MACHINES
GET THE ORIGINAL. BEWARE OF IMITATIONS. We have been making these machines for nearly 25 years and no one can give you a better machine and no one can equal our prices. It costs nothing to investigate. Parts and supplies for all machines.

A. T. DIETZ, Originator, Inventor-Manufacturer. Kotton Kandy and Empire Candy Floss Machines,
77 Sasso Bldg., Toledo, O.

KELNER'S XMAS SPECIALS FOR STREET MEN



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Large Mechanical Butterfly, the Hit of the Year	$22.50
Pecking Bird. New Colors	22.50
Kelner Krinkle Klown	4.00
Kelner Krinkle Santa Claus	4.00
Green Ear Fur Monkeys	9.00
Miller Rubber Santa Claus	8.50
Joy Riders, the Funny Ford. Dozen	4.00
Main Street, 2 Dozen in Carton. Dozen	8.00

ONE-THIRD DEPOSIT WITH ALL ORDERS.

Write or wire today.

HARRY KELNER & SON
36 BOWERY, NEW YORK CITY
"Known for Our Low Prices."

BEANO or CORN GAME

The Best on the Market.

35 Player Outfit, $5.00
70 Player Outfit, $10.00

ALUMINUM CENTER WHEELS

25 inches in diameter, numbered on both sides, any combinations.

SPECIAL PRICE, $20.00

SHOOTING GALLERIES

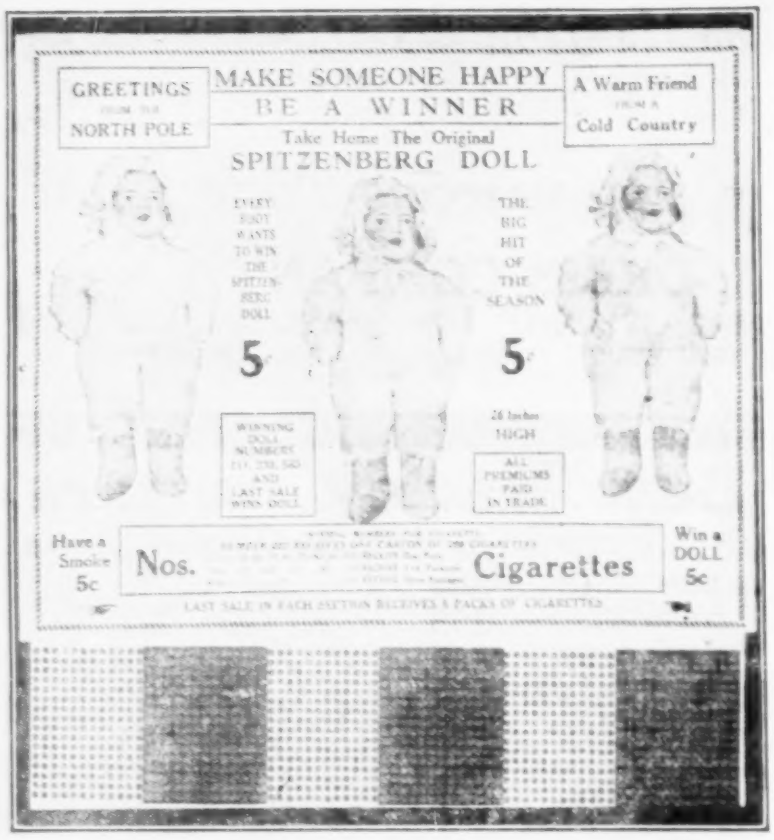
Send for Catalog

Also send for our new Catalogue No. 128, full of new Games, Dolls, Blankets, Lamps, Aluminum Ware, Bathrobes, Candy, Pillow Tops, Balloons, Paper Hats, Favors, Confetti, Artificial Flowers, Novelties, etc.

SLACK MFG. CO.
124-126 W. Lake St., Chicago, Ill.

TIGHTS AND SPANGLES

Arthur B. Albertis Co.,
440-442 W. 42d St., NEW YORK.



SPITZENBERG DOLL BOARD

A NEW BOARD—A REAL BOARD—A SURE WINNER

MADE of LONG PILE, HIGH SILK PLUSH. ASSORTED COLORS—WHITE, PINK, BLUE

A BIG FLASH, SURE TO GET BIG ACTION.
A HIGH-CLASS MERCHANDISE PREMIUM DEAL.

Arranged on a 1200-Hole Board. The Board gives away 4 beautiful Dolls and 50 Packs Cigarettes. The Board may also be used for Candy instead of Cigarettes with the cost the same. The Board takes in $60.00 and costs $13.50 for Board and 4 Dolls, with beautiful 2-color label, as pictured. When ordering specify whether Cigarette or Candy label is desired. One-third deposit required on all orders. Write for our new Green Book Catalogue showing new assortment deals offering big cut on all prices.

A MERRY XMAS and A HAPPY NEW YEAR TO EVERYONE

FOR BLANKET CAMPAIGNS

Blanket Booklets

Twelve big pages, showing exact description of our Bay State Shawl and Blanket, printed in beautiful four-color process work. This booklet brings in $22.05, having 80 girls' names, averaging in donations from 1 cent to 35 cents, with all numbers over 35 donating 35 cents. There are two prizes, one to the winner and one to the seller, either having choice of one or both articles. Bay State Shawls and Blankets are entirely new, being reproduced from a $15.00 Oregon Blanket of very heavy quality and highly elaborate Indian designs and real flashy colors.

BAY STATE SHAWLS
COST
$4.50 Each

BAY STATE BLANKETS
COST
$4.00 Each
Case Lot Prices or More

BLANKET BOOKLETS
Cost $10.00 per 100
In Quantities
300 or More
$8.00 Per 100

GET YOUR WINTER BANK ROLL

For real live campaign workers—best Booklets and Blankets ever shown—will positively get you big results. Don't delay. Start today. Very easy to book for organizations, as they are wonderful items to work with. Made exclusively for our house.

Write for the New Sales Board Catalogue With Thirteen Different Boards—All Live Numbers.

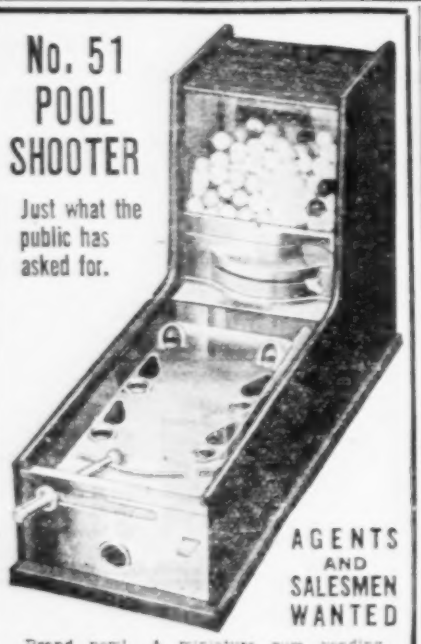
ONE-THIRD DEPOSIT REQUIRED ON ALL ORDERS

KARR & AUERBACH, 626 Arch St., Philadelphia, Pa.

BELL PHONE LOMBARD 8662

No. 51 POOL SHOOTER

Just what the public has asked for.



AGENTS AND SALESMEN WANTED

Brand new! A miniature gum vending pool game that is a REAL HIT! Attracts old and young alike. Has six regulation pockets, placed in such a way that it requires skill for shooter to shoot into any of them. Cue Balls are the gum balls—the cue is a patented spring propelled gun that will shoot as accurately as a rifle. Shooting surface is polished aluminum.

A SURE MONEY MAKER!

Substantially made, finished in mahogany, with cast aluminum parts and nickel trimmed. Patented. Write for prices and circular.

SPECIALTY MFG CO.
DEPT. 14, 724 N. RACINE AVE.
CHICAGO

WANTED

On account of last week's ad worded incorrectly. Acts for Indoor Circus. All winter in theatres. Morales Troupe and Demarie and Larmarette wire. State lowest.

KETROW BROS.
Windsor Hotel, PHILADELPHIA, PA.

Advertise in The Billboard—you'll be satisfied with results.

SHREWD BUYING DIRECT FROM HEADQUARTERS MEANS SUCCESSFUL SALES

PRICES AND QUALITY TALK.

Write today for our Special Holiday Catalog. Chock full of Bargains. MAILED FREE.

The J. ROSENSON CO. Inc.
285 West Madison Street, CHICAGO, ILL.

$3 Plus Parcel Post

KIDDIE ROCK-O-VIM

Greatest Rider Novelty of the Decade for Children.
Gives them JOY and HEALTH. Simple in construction, unbreakable. An exerciser that builds happy children. Sells like lightning. Write for samples and details. Terms cash.

RELIABLE NOVELTY COMPANY
(Sole Manufacturers)
728 Chestnut St., Philadelphia, Pa.

Merry Christmas and Happy New Year

CERVONE

And His Band

408 Blackstone Bldg. Fifth Ave. Pittsburgh, Pa.

WANTED SEASON 1929 WANTED

GREATER SHEESLEY SHOWS

A-No. 1 TALKER, capable of handling classiest Girl Show Front on road. FOUR OR FIVE CHORUS GIRLS, capable of doing dance routines and posing. Must have ability, class and appearance. BOSS CANVASMAN and TICKET SELLERS. Sober and reliable and able to handle Top and Two-Wagon Front. All people engaged for 1929 report last week in March, at Norfolk, Va., for rehearsal, to PAUL PELLETIER.

Sincerest Best Wishes for Merry Xmas and Happy New Year
TO ALL MY FRIENDS.

WRITE. Pay your own. I pay mine. WIRE.

HAMDA BEN, Care BILLBOARD, New York City

THE LAST "WORD" IN YOUR LETTER TO ADVERTISERS, "BILLBOARD".

BERT Lighters

$3.50 Per Doz. In Gross Lots. Packed In Individual Boxes

MONEY-MAKERS ATTENTION — BIG HOLIDAY SPECIALS.

Buy direct from manufacturer and defy your competitors. Men's Novelty Silk Hose, also Silk and Wool, latest designs, strictly first quality, at $2.25, $2.35 and $4.00 per Dozen Pairs. Ladies' Silk and Wool Hose, latest colors, extra quality, at $4.00 and $4.50 per Dozen Pairs. In short, we have the largest variety in Neckwear, Scarfs and Men's and Ladies' Hosiery at the lowest mill price. Sample order will convince you. 25% deposit with every order, balance C. O. D. ROYAL KNITTING MILLS, Dept. B, 271 Congress Ave., New Haven, Conn.

HAT AND COAT HANGER

$8.00 Gr.

Sticks on any smooth surface.

IT GRIPS IT HOLDS

Sample, 15c

Send for our Latest Rubber Goods Catalog

GORDON NOVELTY CO.
16 E. 18th St., NEW YORK CITY.

JEWELRY

Ladies Stone-Set Rings, Gross, $4.00. Airplane Brooches, 12 White Stones, $5.75 Gross. Blum Band Rings, 60c Gross. Asst. Jewelry, $2.50 Gross. E. BOHL, 141 Fifth Avenue, New York, N. Y.

YOU CAN

SAVE MONEY

ON YOUR

PASTE BRUSHES

You *can* save money on your Paste Brushes —if you select them with the same care you do other supplies. Profit by the experience of several thousand other posters who have tried them all. Rennous-Kleinle brushes are moderately priced because they are made and sold in quantity—but they had to *prove* they were *right* before there was such a demand! Try the AA Circus—compare it with any brush you know. The extra service will show you why the better brush is cheaper.

Write today for FREE Illustrated Catalogue

Pittsburgh Plate Glass Co.
RENNOUS-KLEINLE DIVISION
CARROLL STATION P. O.
BALTIMORE, MD.

OSCAR V. BABCOCK

PREMIER SENSATIONAL CYCLIST OF THE WORLD

Offers for the Season of 1929 His

Combination Death Trap Loop and Flume Act

TWO BIG ACTS IN ONE

More Thrilling, SENSATIONAL, Daring than ever before attempted

This performance stands pre-eminent and alone and distinctly in a class by itself. Many expert Cyclists have attempted the ride, three have met death, over thirty-five have been seriously injured. Have yet to find an understudy. The Apparatus in itself alone is a strong pulling feature. The Trap Door in reverse position, with springs released, causes spectators to become immediately interested. Has been featured at all of the late International Expositions, large Celebrations, Fairs, Parks, and is a distinct Carnival Act, strong enough to pull and quickly over with if required. When properly advertised it has always proved a box-office winner and an unlimited repeat attraction. Now arranging bookings for the season of 1929. Your inquiries solicited.

OSCAR V. BABCOCK PHONE 2225. **Monmouth, Ill.**

THE B. & B. SHOWS

Extends to Its Many Friends and Acquaintances

A Merry Christmas and Happy New Year Greetings

We are now comfortably housed in our spacious fireproof Winter Quarters in this city, and are ready to book Shows, Concessions and Free Acts for the season of 1929. Will furnish new Tents and Fronts for worth-while attractions to reliable showmen only.

TO FAIR AND CELEBRATION COMMITTEES, we wish to announce that for season of 1929 we will carry 6 Riding Devices, 10 Shows, R. Henry Risco's 10-piece All-American Uniformed Band, Free Acts, Fireworks Displays that are different, and various other amusement features that are up to our standard of "IT MUST BE CLEAN TO STAY ON OUR MIDWAY". All address

J. P. BOLT, Manager, Highpoint, N. C.

SEASON'S GREETINGS TO ALL OUR FRIENDS

CHECKER SHOWS WANT

FOR SEASON OF 1929, TO OPEN APRIL 20.

Shows. Will furnish outfits. Rides that don't conflict. WILL SELL following Concessions exclusive: Cook House, Palmistry, Corn Game, Ball Games, Buckets, other legitimate Concessions. Arch, come on in. Winter quarters open. All address

A. H. HERMAN, Manager, Vendome Hotel, Johnstown, Pa.

THE WATLING MFG. CO.

3 PUSH BUTTON SKILL MACHINE

Send for Printed Matter of Our Full Line

We Are Not Affiliated With Any Other Company

No. 20—For Nickel Play
No. 30—For Quarter Play

The BABY LINCOLN

Full Details and Prices on Request

Leaders in Our Line for Nearly 40 Years

No. 54—For Nickel Play
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The Watling Mfg. Co. Springless Coin-Operated Person Weighing Scales Are the Standard Throughout the World

Style 7

BEWARE OF IMITATIONS OF OUR SPRINGLESS SCALES AND MACHINES

Made Only by

WATLING MFG. CO.

701-3-5-7 West Washington Blvd.

CHICAGO, ILL., U. S. A.

PHONE: Haymarket 0270.

Style 11

GREATER SHEESLEY SHOWS

WANT TO SELL EXCLUSIVE ON WHEELS

All Wheels and Concessions must be legitimate. No other need apply. Will book Novel Show or Ride. Address

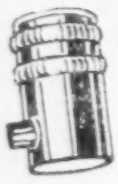
WINTER QUARTERS, Norfolk, Va.

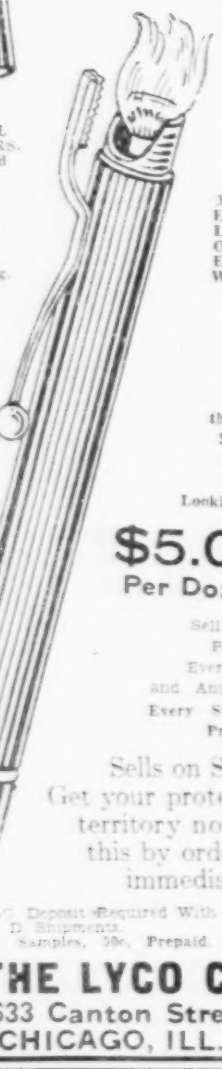
"PENCILITE"

—2 in 1—

Sells like hot cakes

BIGGEST VALUE EVER OFFERED





BEAUTIFUL ASST. COLORS. Propelling and Repelling Mechanism.

Also Finished with Bullet Pencil for Advertising. Write for Quantity Prices. BIG PROFITS.

One End Lites. Other End Writes.

(Actual Size)

Here's the New Novelty You've Been Looking for.

$5.00 Per Dozen

Sell this Pencilite Everywhere and Anywhere. Every Store a Prospect.

Sells on Sight. Get your protected territory now on this by ordering immediately.

25% Deposit Required With All C. O. D. Shipments. Samples, 50c, Prepaid.

THE LYCO CO.
2633 Canton Street
CHICAGO, ILL.

Make Money Selling Money-Makers.

$18 Daily Profits

And more can be made easily selling the National Stamp Vender shown here. Big profits for you and a money-maker for the store that buys one. The best stamp vender made and the price is the lowest.

Big Line of Special Machines.

Every one an easy seller. We are world's largest manufacturers of Vending Machines for Stamp, Gum, Matches. Our machines in daily use throughout the entire world. No investment required. Commissions paid daily. No samples to carry. Write at once for complete information and FREE catalog.

NORTHWESTERN CORP., Box 14, Morris, Ill.

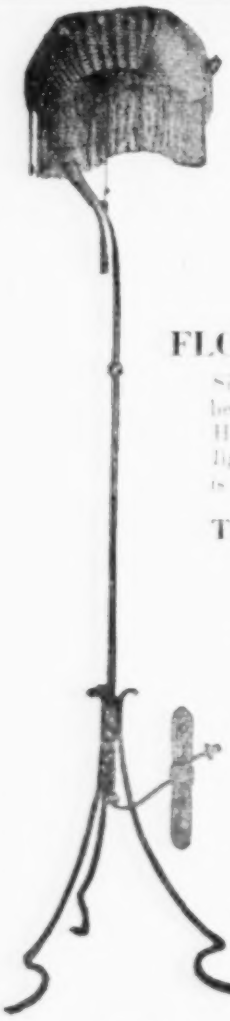
SEND FOR PARTICULARS OF

PLAY BASE-BALL

A Big Flash. A Big Bally. A Big Repeater.

Very fast game. No balls or bottles to pick up. Quick and easy to set up and take down. Agents wanted in Carnival and Park field.

N. A. DEVICE CO., 187 Spring St., Paterson, N. J.



It's All Over

—your search for "something different to give this Xmas." The shell of the Texas Armadillo, converted into novelties, makes surprising and delightful gifts.

FLOOR LAMPS—

Silk lined Armadillo shell, with or without bead fringe—forms the unique shades. Handwrought iron bases—complete with light cord and socket. The entire lamp is 62 inches high.

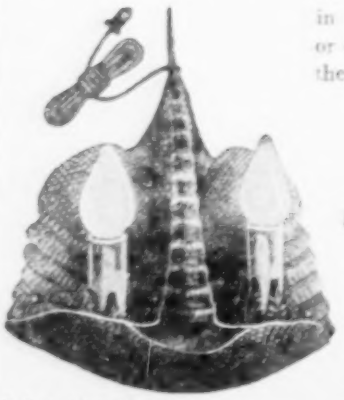
Table Lamps, Office Lamps, in Different Styles.

SMOKING STAND—

A rare novelty. Stands 36 inches high. Fitted with racks for matches and smokes. Removable ash tray. You couldn't find anything more suitable for the "different" gift!

ELECTRIC WALL FIXTURE—

A novelty that will be welcomed with open arms in a studio, hunting lodge or other show places where the unique is foremost.



Dealers and Individuals!

Write at Once for Complete Catalog With Prices.

Other Novelties Are Flower Baskets, Fruit Baskets, Hanging Wall Baskets, Sewing Baskets.

Apelt

ARMADILLO FARM
Comfort, Texas

WANTED --- FREAKS, NOVELTIES and INDOOR CIRCUS ACTS

Room for six real SIDESHOW ATTRACTIONS on commission basis. Must be extra good. Several FEATURE ACTS for Stage. Circus type. CHRISTMAS CIRCUS AND RADIO SHOW, for the benefit of Boy Scouts. 25,000 tickets sold. Send description. State lowest. Pay your own.

CIVIC EXPOSITIONS, Inc. Durham, N. C.

RAINCOAT AGENTS!

An Excellent Gift

STYLE A—Ladies' Velvet Finish Lightweight Coats, with patch pockets and raglan sleeves. Double lock and double stitched seams making Coat absolutely waterproof. Sizes 14 to 44 in Red, Blue and Green. Single Coat, $1.75, or $18.00 per Dozen.

STYLE B—Trench Coats. Ladies' Tweed, $3.75. Ladies' Gaberdine Crazecloth, $2.25. Boys and Girls 6 to 16. Double Texture Twill, Plaid Backs, and Hats To Match, $2.00. Girls' Tweed Trench with Hat To Match, $2.00. Girls' Single Texture Twill, with Hats To Match, $1.75.

SPECIAL FEATURES

Men's Heavy Gaberdine Crazecloth Trench Coats, $3.00, double value. Ladies' Tuxedo Transparent Oil Coats, Half Lined, Belted Model. Regular $10.00. Only 5,000 in stock. At $1.75. Boys' Black Vulcanized Coats at $1.50.

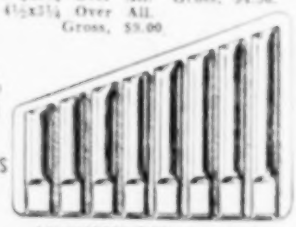
We will exchange any of the unused above Coats provided purchaser pays postage. On single Coat orders, add 25c for postage. 25% with order, balance C. O. D.

LOCKSEAM RAINCOAT CO.
44 W. 28th Street, New York City

THE NEW BABY GRAND WHISTLE

Beautiful Assorted Colors With Complete Octave
JR., 3¼x2¼ Over All. Gross, $4.50.
SR., 4½x3¼ Over All. Gross, $9.00

25% With All Orders



Min. Shipment 1 Gr.

MOSSMAN TOY CO., INC.,
309 Broadway, New York City, N. Y.

Flashy Velour Cushions!

A BIG Concession Hit!

Flashy, colored Velour Cushions and other Concession Novelties.

$10.10 to $11.10 PER DOZEN

Farr Mfg. Co., Ft. Wayne, Ind.

XMAS MONEY FOR YOU

Attractive CHRISTMAS AND NEW YEAR SIGNS for Storekeepers. Beautiful Cards. Popular Slogans. Quick Sales. Smashing Profits. Free Sample and Catalog, or 50 Best Sellers $3.00; 100, $5.00. Regular 25c retailers. Orders shipped same day. Act NOW.

CHANGEABLE SIGN & CARD CO.,
Logan St. and Liberty Ave., Brooklyn, N. Y.

SALESMEN

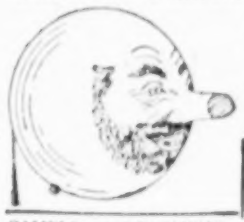
Big quick money handling our Merry Christmas Streamers, lettered in brilliant Red and Green, with glitter, adjustable to any space. Hustlers make up to $20 daily. Sells on sight. Every store a prospect. Act quick.

CHAS. PETTIBONE
16 West Second Street, DAYTON, O.

XMAS SPECIALS FOR STREETMEN --- Here Are Some Real MONEY MAKERS

KRINKLE KRIS KRINKLE
(SANTA CLAUS)
Dances like our famous Krinkle Klown. Made in two colors. Each in a glazed envelope with directions.
PER GROSS,
$5.00

"HAPPY HOP" BALLOONS

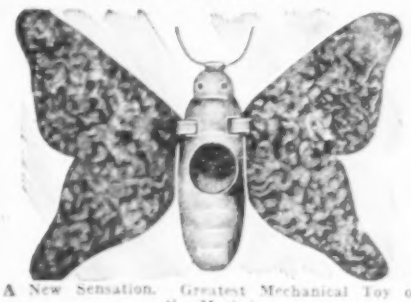


SAMPLE ASSORTMENT OF ALL ITEMS 50c PREPAID 25% DEPOSIT WITH ORDER — BALANCE C. O. D.

NEW PRICE
Now gross, $3.75

HAPPY HOP SANTA CLAUS. Gross	$3.75
Specify Kind Wanted.	
HAPPY HOP WORKERS. Dozen	$2.50
RUBBER INDIAN HEADS. Fresh stock. Gross	$5.50
RUBBER DEVIL BALLS. Gross	$6.00
RUBBER TONGUE COPS. Gross	$7.00
RUNNING MICE. Best quality. Gross	$3.75

JUMBO FLAPPER FLY



A New Sensation. Greatest Mechanical Toy on the Market.
GROSS $24.00
Flutters when placed on window, wall or door, flapping its wings. Has large, beautiful colored celluloid wings, with rubber suction cup. Easily demonstrated. All guaranteed. Measures 7x5 in. Each in box.

GOLDFARB NOVELTY CO., The House of Service 160 PARK ROW, NEW YORK

BALLOON MEN!

WHY WAIT TILL SPRING TO MAKE BIG MONEY?

CASH IN ON THE XMAS RUSH!

WITH THESE 4 BIG SELLERS

HAPPY HOP BALLOONS
B85N105—Per Gross **$3.75**
Workers for Happy Hop
B85N1050 Per Dozen **$2.50**

Slim Jim Balloons—Going Bigger Than Ever
B85N74—Per Gross **$3.00**
Slim Jim Workers
B85N740—Per Dozen **$2.00**

Santa Claus Balloons
It's New—Red Hot Seller
B85N119—Per Gross **$3.75**
Workers for Santa Claus Balloons
B85N1190—Per Dozen **$2.50**

250 C M ROUND BALLONS—SPECIALS
B85N97—
PER GROSS **$9.00**

N. SHURE CO. MADISON AND FRANKLIN STS. CHICAGO

CAILLE

"JACK-POT"

The **NEWEST** *and most*
SENSATIONAL MONEY MAKER

- - - a Caille Brothers product - - - a machine that every operator is waiting for - - -

NOW READY

Write or wire for detailed descriptive folder catalog today - - - - - - - - - -

The CAILLE BROTHERS CO.
6219 SECOND BOULEVARD
DETROIT, MICHIGAN

Large Variety Designs.

PILLOWS, $6.00 Doz.

LARGE SIZE, HI-GRADE
A $5.00 FLASH FOR 50c
SILK HEADING FRINGE
Send $6.25 for Sample Doz. Prepaid.
Western Art Leather Co.
P. O. Box 484—Tabor Opera Bldg., DENVER, COLORADO.
For quick action wire money with order. Ship same day order received. 25% deposit, bal C. O. D.

FREE CATALOG.

NEW - VENDING MACHINES - USED

Today

JENNINGS, MILLS WATLING, CAILLE

All Makes, 1c, 5c, 10c, 25c, 50c
LOWEST PRICES ON EVERYTHING
Get our Free Catalog and Price List.
Tillitson Specialty Company
32 South La Salle Street,
Aurora, Illinois

Side Vender

FOR BIGGER AND BETTER SALES USE BREWER BOARDS AND PUSH CARDS

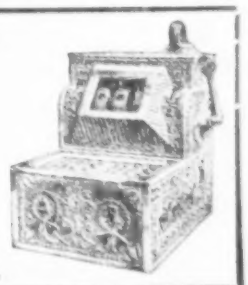
CHAS. A. BREWER & SONS, Chicago, U.S.A.
The Largest Board & Card House in the World

Elgin-Waltham, 7-Jewel Pocket Watches, $6.25

SPORT STRAP WATCH
Fitted with Jewel Cylinder Movement. Assorted shapes. Engraved Bezel, as illustrated. Dozen Lots, Each $2.50
Same as above, 6 Jewels. Dozen Lots, Each $3.00
Sample Watches, 50c Extra.
Write for new Mango Buyers' Guide. 25% deposit required on all orders.
J. C. MARGOLIS, 629 Broadway, N. Y. C.

AMERICAN EAGLE BLADES $1.15
Price in 1000 Lots Per 100
Price, Less than 1,000, $1.25
Packed 10 to a Package, 20 Packages to Display Carton. The fastest selling double-edge Blades for Gillette Razors at the lowest prices.
FAMOUS MARATHON BLADES. Packed 5 to a Package, 20 Packages to a Carton. Per 100 ..... $2.75
Per 1,000, $22.00.

EASTERN SERVICE & SUPPLY STATION
MILLS BELLS VENDERS PURITANS
WRITE FOR LATEST CATALOG
Keystone Novelty & Mfg. Co.
26th and Huntingdon Sts., Philadelphia, Pa.



PENNY ARCADE MACHINES

Six New Machines That Are Really New

In addition to our complete line of "everything good in Coin-Operated Machines" we are pleased to announce for the season of 1929 six original new winners—

NEW MACHINES THAT WILL GET THE MONEY FOR YOU.

GET IN ON THE GROUND FLOOR—WRITE TODAY FOR OUR COMPLETE CATALOG.

PENNY ARCADE HEADQUARTERS Division of INTERNATIONAL MUTOSCOPE REEL CO., Inc.

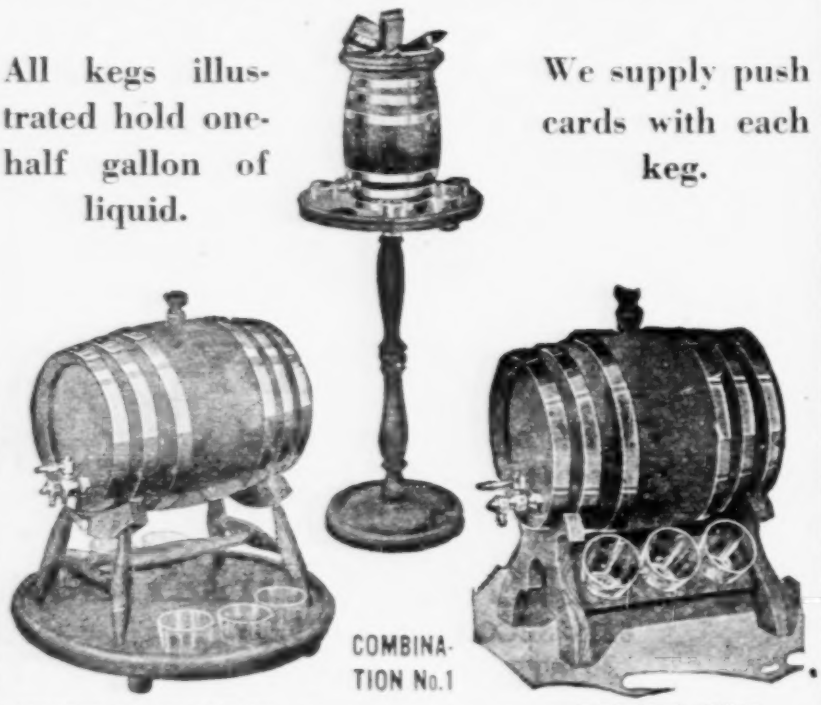
625 West 43rd Street, - - - - - - - NEW YORK CITY

Push Card and Sales Board Workers

THE BIGGEST NOVELTIES OF THE YEAR

All kegs illustrated hold one-half gallon of liquid.

We supply push cards with each keg.



COMBINATION No. 1

MUSICAL BARREL

Turn the faucet and music starts. Close it and music stops. Plays two popular tunes. (Push card takes in $33.45.)

Price, each, $7.55.
Lots of 12, $7.30.

Comes complete as illustrated. (Push card takes in $26.45.)

Price, each, $4.90.
Lots of 12, $4.50.

DUTCH KEG

Complete as illustrated. (Push card takes in $21.45.)

Price, each, $3.15.
Lots of 12, $2.85.

Write for our Four-Color Catalogue illustrating ninety ready-to-run Jewelry Assortments, Turkey Cards, Knifeboards, Salesboards, Slot Machines and everything for the Salesboard Operator.

Midwest Novelty Co. Manufacturers of Perfect Sales Devices 310 W. ERIE STREET CHICAGO, ILL.

$2.95

2 FANCY LEATHER COVERED CIGAR LIGHTERS and this fine 1,000-Hole Board pays out $22.50 in Cigarettes; will prove very popular. Takes in $50.00. No. P9383—Complete $2.95

$4.25

6 FINE GOLD COLORED TOPS, LEATHER COVERED AND BAKELITE LIGHTERS, on a 1,500-Hole Salesboard. No. B3320—Each, **$4.25**

12 FINE SILVER-PLATED BAKELITE AND LEATHER COVERED CIGAR LIGHTERS, on a 1,000-Hole 5c Board. No. B7712— **$6.50**

$3.15

MEN'S CUSHION SHAPE STRAP WATCH, with Jeweled Movement, 500-Hole, 10c Sale, Cut-Out Board, No. B41—Complete ... $3.15

25% with order, balance C. O. D.
Catalog No. 33 Now Out. Send for Copy and Save Money.

HECHT, COHEN & CO., 201-203-205 W. Madison St., CHICAGO, ILL.

NEW LEGAL MINT VENDING MACHINES

With No Value Checks, being used in almost all large cities under legal injunction.

NOTICE OUR PRICES:
1 Five Cent Mint Vending Machine, $90.00 Each.
In Lots of Five, $87.50 Each.
In Lots of Ten, $85.00 Each.
In Lots of Twenty-Five, $82.50 Each.
In Lots of Fifty, $80.00 Each.

Less parts than Mills, Jennings or Caillos to repair.

Write for Prices on Our 5c, 10c and 25c Bell Machines, with Mint Vendors or Without.

MINTS, $10.00 per Case; 10-Case Lots, $8.50 per Case; 25-Case Lots, $8.00 per Case; 50-Case Lots, $7.50 per Case.

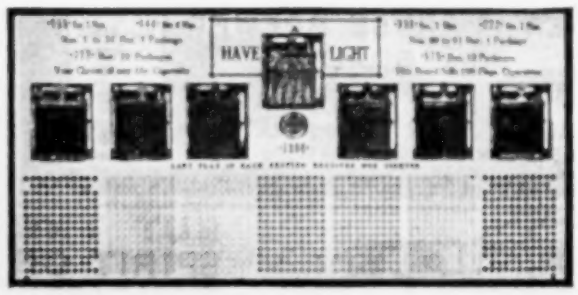
CHECKS (No Value or Trade), $12.00 per 1,000, $50.00 per 5,000, $90.00 per 10,000.

COLLAPSIBLE STANDS
In Lots of Five, $6.00 Each.
In Lots of Ten, $5.50 Each.
In Lots of Twenty-Five, $5.00 Each.
In Lots of One Hundred, $4.50 Each.

25% must accompany order.

WERTS NOVELTY COMPANY Box 35, Muncie, Ind.

Mfr. of Full Cards, Tips and Trade Stimulators.



A CHRISTMAS SPECIAL FOR JOBBERS AND OPERATORS

HAVE A LIGHT is the biggest bargain ever offered. It contains 1,000 holes and takes in $50.00 paying out 100 Packages of Cigarettes and $2.50 in trade.

Complete assortment with 7 beautiful leather-covered Lighters.

$4.50 Each
($4.00 in Lots of Six.)

FINKEL & CO.
725 Jefferson Bldg.
Philadelphia, Pennsylvania

We Got It (NOTICE) IT'S ALL NEW PUSH CARD OPERATORS

Send us your name and address, also state whether or not you place your cards with individuals, in factories, offices, etc., or with dealers. Address

ACME SALES COMPANY

192 North Clark Street, - - - Chicago, Ill.

SALESBOARD JOBBERS AND OPERATORS

You cannot afford to be another minute without our beautiful new CATALOGS, showing the largest, BEST and LOWEST PRICED line of Ready-To-Run Salesboard Assortments, Blank Salesboards, Push-Cards and Pellet Boards. Full line of VENDING MACHINES. Watches, Jewelry and Latest Novelty Items. We make DROP-SHIPMENTS Direct to Your Customers. PROMPT and COURTEOUS SERVICE.

A. S. DOUGLIS & CO. No. 9 SO. CLINTON ST. CHICAGO, ILL.

AMAZING, UNUSUAL CHRISTMAS VALUES!

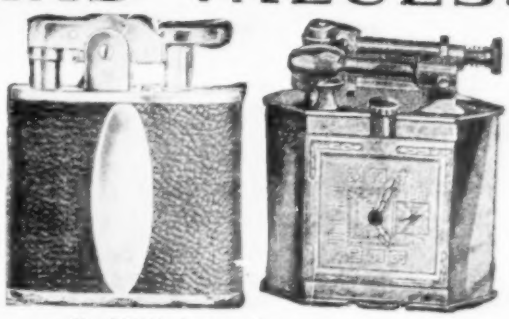
No. B[illegible]—ROGERS 32-PIECE NICKEL SILVER SET. Beautiful Pattern, Great Flash. 12 Teaspoons, 6 Each Knives, Forks and Large Spoons; 1 Sugar Shell and Butter Knife. Last a lifetime. Packed in Blue and Gold Molded Box, with Guarantee. Set . . . $4.15

No. B-174A3—COFFEE SET. 17-Piece, Gold Handles and Gold Decorated. Beautiful design in either Green or Orange. Pearl Colored and Shaded Background. Complete Service for six, including 6 Cups, demi-tasse size; 6 Saucers, Sugar Bowl, Creamer and stately Coffee Pot. Per Set . . . $4.95

No. B-174A5—COFFEE SET. 17-Piece. Gold Decorated, as above. Line Design. Canary Color. Set . . . $4.75

No. B80AX — Part Wool, Indian Design. Assorted Bright Colors. Very Flashy, 54x76. Boxed. Each . . . $1.90

No. B51AB—Part Wool, Indian Design, 66x88. Extra Quality. Special. 30 to a Case. Each . . . $2.15



No. B215J1—Ronson De-Light Lighter. Works on new exclusive principle. Requires but slight pressure on the lever and the cap is automatically lifted, lighting the wick all in one operation. Release lever—puts out light. Ladies' or Gent's Sizes. Each . . . $3.25

No. 1111B — Combination Watch and Cigar Liter. Imported 6-Jewel movement. Lever escapement. Silvered dial, radium figures and hands. Of all the fast-selling Lighters in popular demand, this is the fastest and easiest selling of all. Our extremely low price is, Ea. $5.25

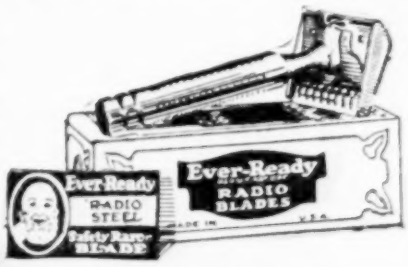
No. 300BJ—1,500-Hole SALESBOARD, fitted with 8 Gilt Finished, Asst. Color Leather-Covered Lighters. A Big Winner. Gets the Cash. Price Complete . . . $4.25

KING LIGHTERS, Asst. Colors, on a Display Card. Dozen . . . $4.75

No. B2013G—PENCIL LIGHTERS. Each . . . 85c

No. B1654—BON BON DISH, 24-Kt. Gold Lined. Diameter, 6 Inches. Each in a Box. Per Dozen . . . $5.75

No. B1640—FRUIT BASKET. Similar to Above, with Fancy Swing Handle. Diameter 8½ Inches. Each in Box. Each . . . $1.25



COMPLETE WITH BLADE

The greatest buy of the year. Genuine EVER-READY RAZORS, complete with blade, at a ridiculously low price. Self-adjusting—instantly ready—easily cleaned—mechanically perfect—rust proof—sanitary—guaranteed for life. You can't afford to pass this up. Order today!

Each	Lots of 50	Lots of 100
9c	8c Ea.	7½c Ea.

No. B216A17 — 3-in-1 Musical Novelty Powder Box, Music Box and Dresser Clock!

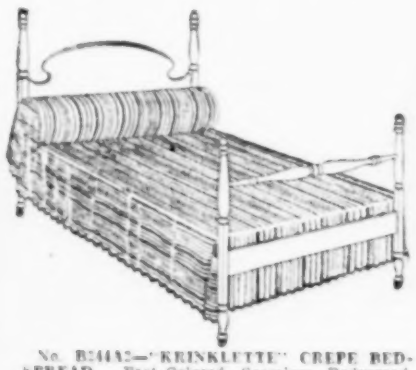
American made movement. Easy winding, good timekeeper. Made of Britannia metal. Lift cover, music plays. Inside is ample powder space and fine velour puff. Assorted colors. Three inches high and wide. The "BIGGEST" Novelty on the market today. At our low price they sell like wildfire.

EACH
$5.25
Postage Extra, 15c.

QUICK SALE ART KNIFE BOARD.

No. B106J — 1,000-Hole Board. 14 Fancy High-Grade Photo Art Knives. Complete . . . $5.95

No. B106J7—Same, with 12 2-blade and one 4-blade fine Pearl-Handle Knives, on velvet pad. Complete . . . $6.95



No. B244A2—"KRINKLETTE" CREPE BEDSPREAD. Fast-Colored Seamless Bedspread. Size, 80x90. Comes in Rose, Blue and Gold. Woven from Pure White Cotton. A Big Number for Premiums, Concessionaires, Schemes, Bazaars, etc., at our Price of Each . . . $1.10

IN DOZEN LOTS, EACH, $1.00.
IN LOTS OF 50, EACH, 95c.

No. B422P — 21-Pc. Mother-of-Pearl MANICURE SET. Satin Lined, Keratol Case. Big Special. A Fast Seller. Ea. $1.45

No. B53A1—21-Piece MANICURE SET, in Pink, Blue, Green or Maize, Imitation Pearl on Amber including Nippers and Scissors. Highly Polished Fittings. Put up in attractively lined Fabrokoid Roll-up. Our Special. Each . . . $2.50

GENT'S HIGH-GRADE LEATHER SMOKER SET.

No. B218J2—Flashy 5-pc. combination of popular items, cigar lighter, cigarette case, key case, pipe and cigarette holder. The cigarette and key cases are genuine morocco grain black leather, with gold filled corners and signets. The lighter is covered to match and is gold tooled to add to the attractiveness. Construction of this lighter is similar to the more expensive types and is fully guaranteed to light without fail. The cigarette holder matches the gold-trimmed bakelite socket pipe. Looks to be at least a $15.00 value. Each, $3.25; per Dozen . . . $36.00

JOS. HAGN CO.

223 W. Madison St., CHICAGO

OUR PRICES ARE ALWAYS THE LOWEST. We allow no one to undersell us. We carry a large stock and can make immediate delivery. TERMS: 25% deposit, balance C. O. D. Write for our new Catalog. It is free to dealers. Satisfaction guaranteed or money refunded.

ELGIN-WALTHAM

Wrist Watch $7.50
7-Jewel, ELGIN or WALTHAM, Cushion Shape.

Pocket Watch $6.25
7-Jewel, 12 Size ELGIN or WALTHAM, Octagon Case.

16 Size, Round, 7 Jewels, Gold Filled, White or Green Case. $4.95

SPECIAL PRICES TO QUANTITY BUYERS.

Write for our Elgin and Waltham Circular.

25% deposit required, balance C. O. D.

BERK MERCHANDISE CO.
152 W. 42nd St., New York, N. Y.

TARGET PRACTICE — 1c and 5c Play.

LITTLE PERFECTION — 1c and 5c Play.

O. K. VENDER — 5c, 10c and 25c Play.

OPERATOR'S BELL — 5c, 10c, 25c and 50c Play.

REX NOVELTY CO., 3208 Southport Ave. Chicago.

Write us if in want of Machines or Salesboards. Send for Catalog.

BANNER MACHINES

BANNER LATEST MODELS—Bells, Mint Venders, Colored Dial Machines and the new famous new JACK POT BELLS, that have proven to be the BEST AND MOST PROFITABLE.

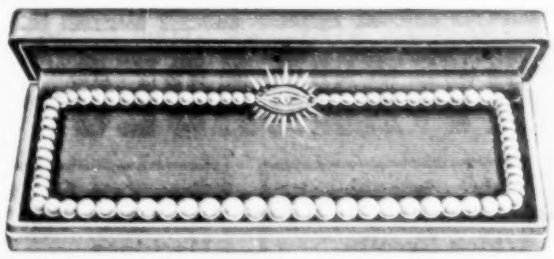
BEST REBUILT BELL MACHINES—LOWEST PRICES.

We render REAL cooperation and speedy service on Machines, parts and expert repairing. Latest Catalog Free.

BANNER SPECIALTY CO.
1530-32 PARRISH ST., PHILADELPHIA, PA.

PEARLS — PEARLS — PEARLS

LOVEBIRD



LA SPANGLA

OUR VERY SPECIAL ASSORTMENT

15, 18, 24 and 30-inch lengths. Entirely new double safety filigree Clasp. Cost you 25c a Strand, in gross lots or more. Retails easily for a dollar or more. Nothing like them anywhere at the price.

ALSO SATIN LINED BOXES AT $18.00 A GROSS

SPANGLER MFG. CO., 160 No. Wells St. Chicago, Ill.

..... A Merry Christmas and a Happy and Prosperous New Year .....

TO THEIR HOST OF FRIENDS FROM

MORRIS MAZEL — WRITE FOR PRICES on Cards for Dolls, Watches, Shawls, Schick Razors, Santa Claus Pen and Pencil Sets.

JEROME S. GOTTLIEB — HARRY AL ELSON — JOE END

WHEN IN NEW YORK MAKE OUR HEADQUARTERS YOURS

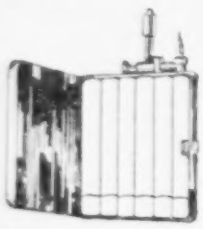
GLOBE, GARDNER AND HARLICH SALES BOARDS AT FACTORY PRICES

DOLLS
Baby Fair, 28" . . . . . $2.75 Each
Sweater Chubby . . . . . $2.50 Each
Curl Dolls . . . . . $2.75 Each
Alpine or Skating Dolls . . $2.85 Each

FAIR TRADING CO. Inc. 40 West 21st Street, N. Y. C.

SPIEGEL'S LATEST

2-in-1 LIGHTER—CIGARETTE CASE



Holds 10 Cigarettes. Latest Improved Lighter and Cigarette Case Combination. One-Hand Operation. Engine Turned Nickel Plated Case. Thin and compact. Get this new item while it's hot.

Per Doz., $15.00

Sample, $1.75, Postpaid.

Elgin-Waltham 7-Jewel Pocket Watches, $6.25

In ½-Dozen Lots. Sample Watch, Postpaid, $7.50. Silver Finish, Octagon or Round Engraved Case. One 55 Name Card FREE with Each Watch. Takes in $19.75.

Ladies' or Gents' Wrist Watch $2.00 Each In Dozen Lots.

Highly Polished, Silver-Finish Case. Guaranteed Jewel Movement. Men's Watch Has Radium Dial. In Less Than Dozen Lots, $2.15 Each.

Krysler Pocket Watches, White Case. Ea. . $ 2.35
Pipe Sets, 4-Pc., $10.00 Label. Ea., 85c; Dz. 8.50
17-Pc. Pearl Manicure Sets. Ea., $1.25; Dz. 13.50
Jumbo 14-K. Pen Set, Spring Box, Dozen . . 12.00
Leather Cigarette and Lighter Set. Dozen. 7.50
Rogers Silverware, 26-Pc. Set. Each 2.35
Knives, White Gold Plated, Dz., 95c. $1.25; 1.75
Watch Chains, on Cards. Dozen . . 95c and 1.50
Billfold, Gilt Corners. Doz 95c, $2.25, 3.00
Cigarette Lighters, Asst. Colors. Dozen 3.75
Army-Navy Needles. Gr., $2.50; 10-G. Lots 2.25
Opera Glasses, Pearl Finish. Dozen 1.25
Cigarette Cases, Silver Finish. Doz., 65c and .95

REDUCED PRICES

24-Kt. Gold-Plated Gillette Razor, without Blade. Dozen, $1.00; with Genuine Blade. Dozen, $1.45.

AMERICAN EAGLE BLADES
$1.15 Per 100, in 1,000 Lots

Double Edge, for Gillette Razors. Packed 10 in Package, 20 Packages in Display Carton. Per Carton, $2.70. In 5-Carton Lots or More, $2.30

CLARK BLADES for Gillette Razors, with Attachment in each Package to Fit Gem and Ever-Ready Razors. Packed 6 and 12 to a Package, 24 Packages to Box. Marked to sell at 6 for 50c and 12 for $1. Per Gross Blades, $1.75; 10-Gross Lots, $1.60 Gross. Sample Blades, 25c.

Marathon Blades, 5 and 10. 100 Blades $2.75
Stropper for All Razor Blades. Dozen 1.20

Write for our new 18-Article Merchandise Card. Everybody a winner. Takes in $7.45. 100% Profit. Salesboards and Name Cards Lowest Prices. Send 25c extra for each sample. 25% with order, balance C. O. D. Write for New Catalog.

SPIEGEL COMMERCIAL CORP.,
225 Canal Street. New York

NEW USED VENDING MACHINES LOWEST PRICES

A. B. T. Target Skill Machines
The only absolutely legitimate machine that gets the money.

MILLS JENNINGS All Makes
Unusual values in Bells, Side and Front Venders, Puritans, etc.

We Save You Money — FREE CATALOG
WINNER MINT CO.
3979 Cottage Grove Avenue CHICAGO, ILL.

HERE IT IS!

Make $100 Per Week

SELLING OUR FAST REPEATING PELLET BOARD 600-A

The most fascinating and quickest repeating counter game on earth. Will outsell anything and everything in salesboards for the next three months.

Sell to Merchants for $2.50 Each, $27.00 Doz. Merchants' clear profit, $17.00.

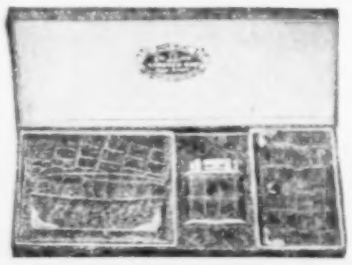
Quantity Price to Agents and Jobbers.

Sample, $1.50; Trial Dozen, $12.00; $90.00 per 100.

Transportation charges prepaid. Terms: Cash with order, or one-third deposit on C. O. D. orders.

Send for descriptive circular, or better still, send $12.00 for trial dozen. Charges prepaid.

ARTHUR WOOD & COMPANY,
219 Market Street. - ST. LOUIS, MO.



3-Piece DE LUXE SET. Lighter with 3-fold Cigarette Case and Key Case. All leather lined. (Sample, $1.50). Per Dozen $12.00

3-Piece LIGHTER SET. Lighter with 2-fold Cigarette Case and Key Case. (Sample, $1.00). Per Dozen $9.00

2-Piece SET. Lighter and 2-fold Cigarette Case. (Sample, $1.00). Per Dozen $7.00

All Sets put up in Attractive Display Boxes.

BERT LIGHTERS $4.00 per Dozen Sample 50c

Deposit on all C. O. D.

BERT MFG. CO.
27 West 20th Street, NEW YORK, N. Y.

SALESBOARD OPERATORS -- 2 FREE CATALOGS

Just off the Press--a 48 and a 12 page catalog.
500 different boards, all sizes, styles and prices.
Buy direct from the factory and save 50%.
The Field Paper Products Co., Peoria, Ill.

PRIZE PACKAGES THAT TOP THEM ALL

10c or 15c SELLER. As good as most 25c packages. 20 red-hot Balloos and an additional Capital Prize to every Carton. Packed 200 to a Carton.

500 Packages . . $22.50
1000 Packages . . . 45.00

SEND $3.00 FOR SAMPLE CARTON

FREE—50 Packages with every 500 order, and 100 packages with every 1,000 order.

20% deposit, bal. C. O. D. Send for Free Catalog.

DELIGHT CANDY CO., 67 E. 9th St. (at B'way) NEW YORK CITY.

AIRSHIPS

The Biggest Money Maker for the Christmas Holidays. Packed one large set to an envelope.

Price, $5.00 Per Gross

MONOPLANES

Lindbergh crossed from New York to Paris in a Monoplane. Monoplanes are fast sellers. Packed one set in a large two-colored envelope.

Price, $7.50 Per Gross

Professor Jinks

The New Winner!

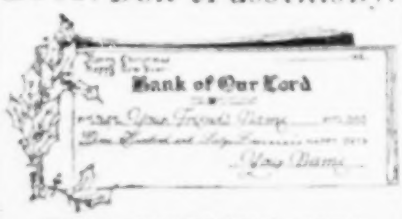
The new toss-up, made out of two round balloons, contains large heavy feet and packed in large two-colored envelope.

Price, $7.50 per Gr.

Workers can be had with each toy. Terms are 25% deposit with orders, balance C. O. D. Wire deposit or send U. S. money order. Manufactured by

NATIONAL TOY AEROPLANE CO.
621 Broadway
NEW YORK CITY

BOYS: Don't Pass this By!



THE SEASON'S HIT!

CHRISTMAS CHECKS

This new form of Christmas Greeting is the greatest money-making idea ever created. Clever, original, distinctive—it is making record sales for novices as well as oldtimers. Agents pocketing $100 weekly with little effort.

Bound in books of 25. Sell for 25c each—cost 25c. Full 200% profit on the hit of the season. Save precious time by ordering NOW.

12 Books, $ 3.50—your profit, $ 3.50
25 Books, 6.50—your profit, 12.25
50 Books, 12.50—your profit, 25.00

Sample Book sent for 50 cents.

MARTIN CO.
Dept. 5, 52 East 9th St., NEW YORK, N. Y.

MEDICINE MEN

WHY PAY FOR TONIC? GET OURS FREE! Get our price on Soap, etc. EAGLE MEDICINE COMPANY, 1223 Market Street, St. Louis, Mo.

PENNY ARCADES, SHOWMEN and OPERATORS

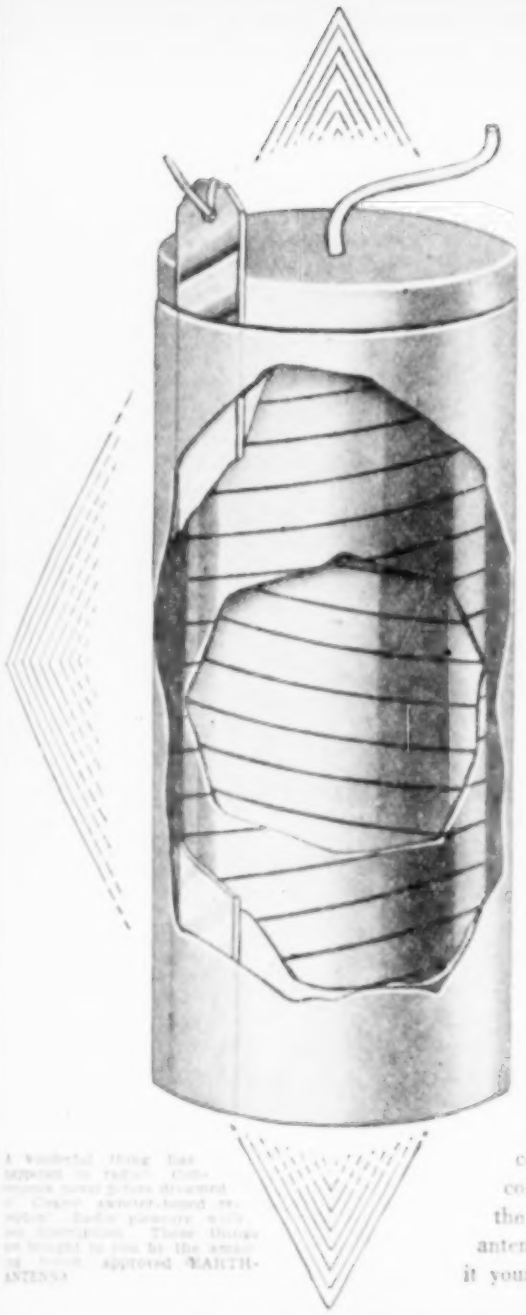
Specialists in Novelty Machines and New Inventions Which Breathe New Life Into Your Penny Arcade.

Complete Stock of Used and Rare Machines. All Machines Refinished Like New in Our Own Shops.

Complete Arcades Installed. We Have Equipped the Finest Arcades From Coast to Coast.

Visit Our Show Room, Even if You Have To Travel 3,000 Miles. Greatest Display of Machines on Earth.

B. MADORSKY, 990 Myrtle Avenue, BROOKLYN, N. Y.



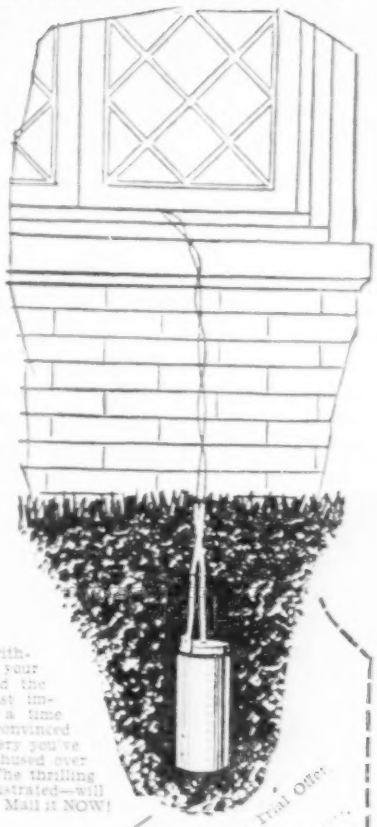
NEW-

ANTENNA and GROUND

Combined in one convenient Unit

Many set owners have come to realize the importance of using a dependable antenna, also the value of perfect grounding, in getting good reception. Now science has gone a step further: it says that the LOCATION of the antenna is an equally important factor in getting best results. Because the radio wave goes right into the earth—where obviously there is less atmospheric disturbance and interference—it is claimed the logical place for the antenna should be the EARTH, not the air. This important conclusion allowed Radio Engineers to work out the EARTHANTENNA.

The antenna is insulated or "shielded" against electro-static disturbances as are the most advanced, expensive receivers and their various parts. Science declares that the earth itself "shorts" the electro static capacity before it reaches the Antenna. This acts as another shield. The ground element is constructed of copper, undisputed as the most effective material for obtaining a perfect ground connection. This section of the unit is removed from the insulation which shields the Antenna. So in the EARTHANTENNA you have a scientific ground and an antenna of modern shielded construction combined in one compact unit. You can test it yourself right now at our risk. Hear the wonderful results.



Reduces Static—Gets Clearer, Sweeter Tone

Have you ever listened to reception that almost took your breath away with its faultless reproduction, its pure tone-clear tone? And then gone home and compared it to YOUR receiver's often unsatisfactory, static-ridden performance? Probably nine out of ten set owners who formerly thought they were getting "pretty good" reception low and this experience.

They accepted the shrieks, whistles, knockings and howls due to atmospheric conditions—the weak, faulty signal of burning, broken or soot-laden aerial wires—the interference of other aerials or power line noises—the fading often caused by corrosion or imperfect contact in an unscientific ground—all as necessary evils.

Programs radio refused to stop there. The new scientific, successful EARTHANTENNA is designed to give you clearer, better, more dependable reception—and it costs no more than the old inefficient aerial—in fact less than 7000. Easy to install. Takes but a few minutes.

EARTH ANTENNA

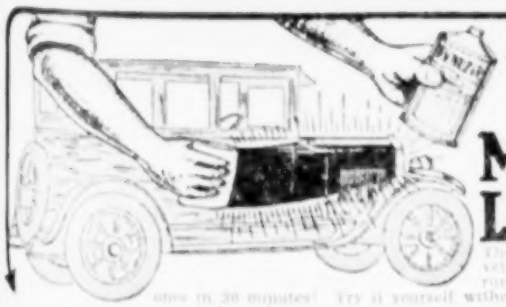
THE MODERN COMBINED ANTENNA AND GROUND

Test EARTHANTENNA at OUR Risk

Let EARTHANTENNA prove its own value without your risking one cent. Don't remove your old aerial and ground until you've compared the old and modern methods and hear the vast improvement with the new. If possible pick a time when static is bad. Then if you are not convinced that EARTHANTENNA is the greatest discovery you've ever found for your radio—if you are not enthused over the improvement—you don't pay us a cent. The thrilling details of this important development—illustrated—will be sent immediately on receipt of this coupon. Mail it NOW!

THE MODERN ANTENNA CO.
Dept. 6018-T. E.,
St. Clair Bldg., Cor.
St. Clair & Erie Sts.,
CHICAGO, ILL.

THE MODERN ANTENNA CO.,
Dept. 6018-T. E., St. Clair Bldg.
Cor. St. Clair and Erie Sts., Chicago, Ill.
Rush literature on EARTHANTENNA and Free Trial Offer.
No obligation.
Name .....
Address .....
City .....
State .....



30 MINUTES AND RENUZIT

Makes Old Cars Look Like New!

The Motor World is astonished at this marvelous scientific Fluid that transforms old, run-down-looking cars into smartly gleaming ones in 30 minutes! Try it yourself without risking a cent. You'll get a thrill you won't forget!

Not a Polish
Not a Paint
Not a Cleaner
Not a Wax

How This Miracle Fluid Works

You just flow ReNUZit onto any car with a piece of cheesecloth and instantly the ORIGINAL color and lustre are like new again! Restores the sparkling beauty of any painted, lacquered or enameled surface. No tiresome rubbing or polishing. Harmless, Lasting, Sure. Simple to apply as "A B C." Dries almost immediately. GUARANTEED Not To Turn White.

TEST ReNUZit FREE

You have the privilege of trying ReNUZit yourself right now without risk or obligation. Prove to yourself, what miracles it accomplishes. See your own car being transformed to a thing of glistening beauty. Write TODAY for full details and Free Test Offer.

AGENTS
NEW PLAN—MAKE $50.00 A DAY.
For every one of the thousands of new cars on the streets today, there are at least 20 OLD ones—and more are losing the bloom of youth every day. That is why ReNUZit Agents and Service Station Operators all over the country can make almost unbelievable profits. Our proposition is so GOOD that you should have no trouble making $50.00 a day and up. It costs nothing to investigate. You can't afford not to. Write NOW!

The ReNUZit System, 154 E. Erie St., Dept. 6018-T. R., Chicago, Ill.

Gives 43.8 Miles per gal. of Gas in Official Test!

THIS SAME PRINCIPLE—THERMOSTATIC CARBURETOR CONTROL

Model "A" for 1927 and Earlier Model Fords

Used By Cadillac, La Salle and Delco Light, Under Blancke License

HERE'S PROOF!

In a public test made in the city of Calgary, Ont., sworn to by City and Automobile Club officials, a new Sedan loaded with men weighing 848 pounds—starting cold—ran 20.9 miles on 2 QUARTS of gas, equal to 43.8 miles per gal. Affidavit signed by these men on file.

Here at last is an amazing invention that has actually made good. Endorsed by authorities, praised by thousands of car owners. Only 3 models to service all cars. Model "B" for the new Ford not shown here.

AGENTS $250 to $750 A MONTH

Outstanding sales opportunity. Do YOU want big money? Then get busy and sell this proved successful device.

INTRODUCTORY FREE OFFER

We want to assign men right now to profitable territories and will send special Free Offer to get you started. Test this marvelous invention on your own car—Then make big money as our representative. Act Quick!

MODEL "C" FOR ALL CARS (Except Fords)

BLANCKE AUTO DEVICES CO., Dept. 6018-T. B., 154 E. Erie St., CHICAGO, ILL.

10,000 LARKS NOW IN OPERATION

DISTRIBUTORS WRITE OR WIRE FOR SPECIAL PROPOSITION

Imagine a Machine that can be changed right on Location in 5 Minutes' time from a Poker Five Reel to a Puritan Bell

The "LARK"

Is the only machine ever offered the operator that incorporates these features

POKER NUMBER MACHINE
Can be operated with either Fortune Card or Reward Card

PURITAN BELL
Standard three-reel Bell Machine and comes with Fortune or Reward Card

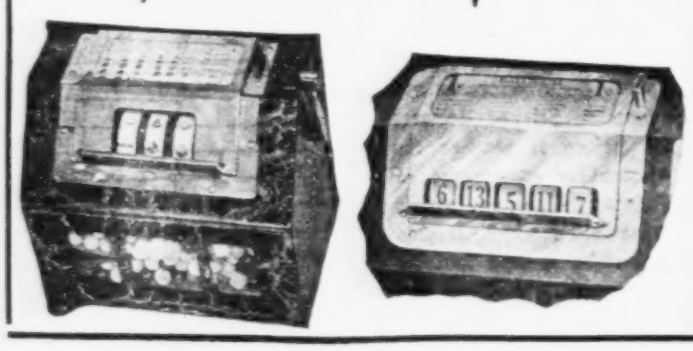
COMBINATION PLAY
Penny, Nickel, Dime—Displays the Last Coin Played

DOUBLE ACTION BALL GUM VENDOR
The player may obtain a ball of gum every time a coin is played if he chooses to take it

ALL IN ONE
Extra Reel Strips, Front Plate and Reward Cards included with every machine

Can Be Changed in 5 Minutes

From This *To This*



Special Offer

WE COULD ADVERTISE, Circularize and write you for a year telling you all about the NEW LARK, and yet you would not know it is the most Wonderful Machine on the market. Just imagine a machine that can be changed from a five-reel POKER NUMBER REEL to a PURITAN BELL right on location in five minutes' time. This price includes extra reel strips, front plate and full set of reward cards. Finished in beautiful two-tone art crackle and nickel trimmed, finest construction throughout.

$34.75

Just the right size for that Showcase Location. Weight 14 lbs.

Sure Shot Shooter

Fascinating Game of Skill

ABSOLUTELY LEGAL

But With an Appeal That Brings a Deluge of Pennies

The First Machine Since the Target That Retains the Counters Indicating Exact Amount Paid Out

Special Offer $27.50

ORDER ONE TODAY

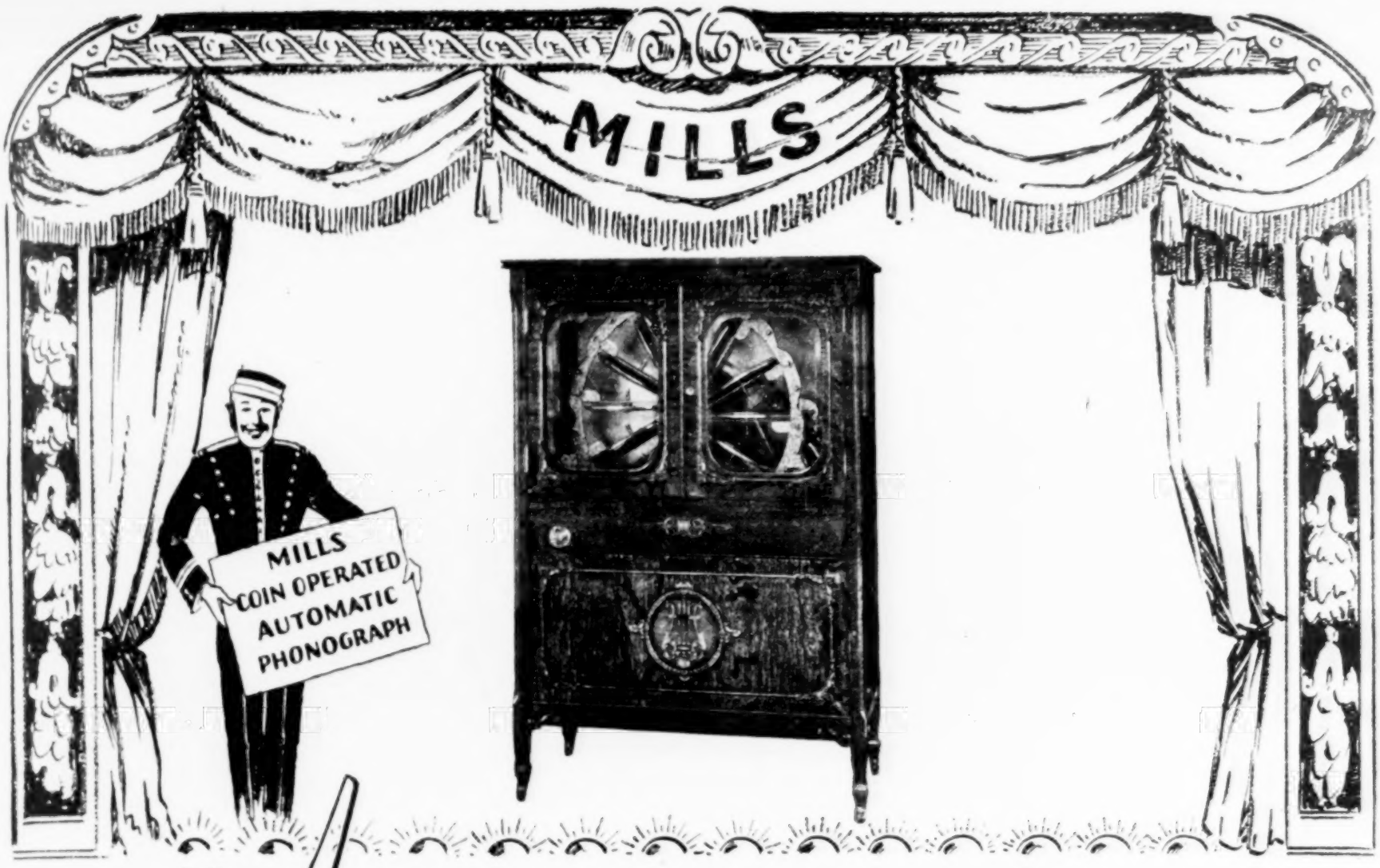
LARK DISTRIBUTING CORPORATION
424 Warren Lane, Inglewood, Cal.
427 West Erie Street, Chicago, Ill.
334 Atlantic Ave., Brooklyn, N. Y.

Please send me your special offer listed below:

Lark - - - - - - $27.50
Sure Shot Shooter - - - - - - $34.75

Both Machines for $59.75

$7.50 Enclosed
Balance C. O. D.



Announcing the NEW
MILLS COIN OPERATED PHONOGRAPH
With Amplified Electric Pickup and Dynamic Speaker

Better Looking—Better Reproduction

Here is a Phonograph right "in step with the times" giving you an instrument which in appearance, tone, quality and cash earning power is everything you could possibly ask for.

Sure To Be a Big Money Maker

The powerful dynamic speaker with tone volume control makes it adaptable for a small store as well as a large hall—for entertainment as well as dancing. At 5c per selection it has an earning power of $1.00 per hour of playing time. Merchants report monthly earnings of $75.00 to $150.00 per month.

Clean Up Big in 1929

Any operator placing ten, twenty-five, fifty or more of these machines can make himself independent for life. Get in on the ground floor—begin at once to place a few of these instruments in nearby desirable locations—and then keep right on increasing the number of instruments you operate so that by the end of 1929 you will have a big independent income from a chain of Mills Coin-Operated Phonographs.

Simple and Substantial Nothing To Get Out of Order

The Phonograph accommodates twelve ten-inch records automatically changing its own record after every play. It is 100% electrical in operation—trouble and foolproof under all ordinary conditions—has marvelous tone reproduction—dynamic speaker tone control can be regulated from soft violin music to brass band effect—amplification is powerful enough to operate a chain of from one to ten dynamic speakers—plays all electrically recorded records, such as Columbia, Brunswick, etc., thus making available for your use the music of the World's Greatest Artists. It is the most simple machine of its kind ever built.

Write for Complete Details at Once!

Today fill out and mail the coupon so that we can forward the complete details of this wonderful new Phonograph. We have some very interesting information and will gladly show you how you can make "Big" money by operating Mills Phonographs in your own territory.

MAIL THIS COUPON TODAY
FOR FULL PARTICULARS

Mills Novelty Company,
4100 Fullerton Avenue,
Dept. B-12
Chicago, Illinois

Kindly mail me the full particulars regarding the New Coin Operated Mills Automatic Phonograph with amplified electric pickup, dynamic speaker and volume control.

Name.....

Address.....

City..... State.....

Do you operate pianos or phonographs now?.....

We Wish to Extend

Greetings of the Season

and best wishes for prosperity in the coming year
to our many friends throughout the country
who have helped make

EXHIBIT

THE

BUY-WORD

FOR

PENNY ARCADES

Amusement Machines and Supplies

EXHIBIT SUPPLY CO.

4222-30 W. LAKE STREET,
CHICAGO

BERNARD MADORSKY,
990 MYRTLE AVE.,
BROOKLYN, N. Y.

MEYER WOLF,
1212 SOUTH FIFTH STREET,
PHILADELPHIA, PA.

FRED O. SMITH,
2409 WASHINGTON STREET,
BOSTON, MASS.

A. GUSTAFSON,
50 MAIN STREET,
SAN FRANCISCO, CAL.

No. B1N66—Whistling

Per Gr., **15.00**

No. B28N49—Miniature Violin, made of Metal, complete with Strings, Bow and Rosin. Each in Box.

Per Gr., **21.00**

No. B29N47—Miniature Ukelele. Made of Metal with Wooden Pegs. Has Gut Strings. Comes complete with Celluloid Pick. Each in Box.

Per Gross, **21.00**

B2N20—Swiss Dancers.

Per Gr., **10.00**
Per Doz., **85c**

No. B29N36—Mechanical Dizzy Lizzie.

Per Doz., **3.00**

B29N38—Made of Metal, handsomely lithographed in colors. Size, 5½ in. long, 2½ in. high. Each in box.

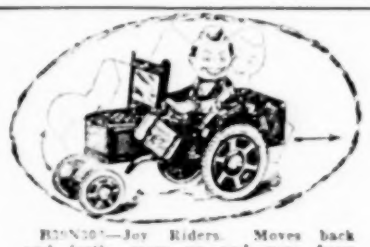
Per Gr., **24.00**
Per Doz., **2.25**

Here Are the Big Values for Holiday Selling

The World's Largest Novelty House Always Leads With the Lowest Prices

SEND FOR CATALOG NO. 114

When writing state business you are engaged in, as we do not sell consumers



B29N30½—Joy Riders. Moves back and forth, rears up and goes down again.

Per Dozen, **4.00**

SLIM JIM BALLOONS.

B85N74—The Big Money Maker Balloon. Inflates to 44 inches in length.

Per Gross, **3.00**

B85N740—Slim Jim Worker Balloons.

Each, **20c**

No. B28N16—Hurst Gyroscope Tops.

Per Gr., **16.00**

No. B2N14—Dandy Gyroscope Tops.

Per Gr., **14.50**

B39N41—Famous Betty Dolls. Everybody knows them. Everybody buys them.

Per Doz., **1.95**

No. B38N11—Bunkum Monkey.

Dozen, **3.00**

No. B28N11—Highest Grade Monkey made.

Dozen, **6.00**

No. B39N45—Felix on Scooter. 8 inches long. Plenty of action.

Per Doz., **3.92**

No. B37N72—Wrist Watch with Moving Hands.

Per Gross, **8.50**

No. B39N60—Big Value 8-in. Climbing Monkey.

Gross, **14.00**

No. B39N43—Large Climbing Monkey.

Gross, **21.00**

HUMPTY DUMPTY WRESTLERS.

B2N19—The old reliable brand, with tin legs and arms. Bushy fur heads.

Per 1000, **27.50**-Per 100, **3.00**

No. B22N63—Celluloid Canary Bird Warbler. Length, 3½ inches. Natural Colors, with Whistle. Packed Each in an Envelope.

Per Gross **4.50**

No. B29N44—Walking Felix. 6 inches high. The Popular Movie Cat.

Per Dozen, **3.92**

No. B2N206—Real Action Pictures, made of Cardboard, in Assorted Colored Frames. By gently manipulating back of card real life-like action may be obtained.

Per Gross, **4.00**
Per Dozen, **35c**

No. B14N29—Original Luxaphone, made of Metal, in bright finish. 3⅝ inches high. Metal reed produces good, full sound.

Per Gross, **4.00**
Per Dozen, **35c**

No. B2N16—Wonder Water Flower. Comes compact and when put in bottle of water opens up. Very mystifying.

Per Gross, **8.50**
Per Dozen, **75c**

No. B2N86—Rubber Policeman. Has moving arms made of Celluloid. Tongue pops out when badge is squeezed.

Per Gross, **7.20**
Per Dozen, **65c**

B2N87—Rubber Devil Face. Red with black mouth. Squeezing ball causes horns and tongue to pop out.

Per Gross, **7.20**
Per Dozen, **65c**

B2N88—Rubber Indian Head. Brown face with bonnet made to imitate green and yellow feathers. Pushing back head makes tongue pop out.

Per Gross, **7.20**
Per Dozen, **65c**

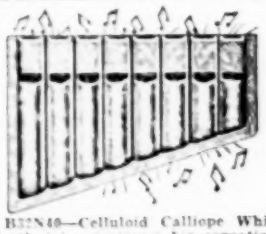
SPECIAL

No. B28N155—Nine-in-One Black Enameled Combination Opera Glass, Compass and Stereoscope. Complete with 10 Films, Instructions.

Per Gr., **15.00**

No. B29N189—Jiggs and Maggie. 5½ inches high. Plenty of action.

Per Dozen, **3.92**



B22N40—Celluloid Calliope Whistle that is proving a big sensation.

Per Gr., **8.50**-Per Doz., **75c**

Compare Our Prices

All-Shell Zylonite Eye-Glasses

Per Gross **19.50** Per Dozen **1.75**

B201J57—All Shell Zylonite Skull Fit Temples. Assorted Sizes, 8 to 24, 10 to 36, 10 to 52. Packed one dozen in box.

WHILE THEY LAST

Pistol Cigarette Case

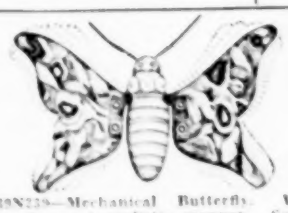
Per Dozen **7.50**

In 6-Doz. Lots Per Dozen **7.20**

B1N70—Made of cast metal, painted black and shaped like a real automatic. Each in a box.

B1N22—Same as above, but with 2 Glass Flasks.

Per Dozen **8.75** | In 6-Doz. Lots Per Dozen **8.40**



B29N229—Mechanical Butterfly. Wings flutter in most realistic manner. Suction cup attached, so that this toy can be fastened anywhere. Newest item on market.

Per Gr., **36.00**-Per Doz., **3.25**

Another Lucky Buy. A Carload of Perfume

Priced at ¼ of its value

PERFUME. ASSORTED ODORS — NARCISSUS AND LILAC.

Flashy Bottle with Glass Stopper and Fancy Embossed Labels. Each in Extension Bottom Box.

No. B21C32—4-ounce Size.

Dozen, **3.00**

SPECIAL VALUE

CLINCH KEYLESS LOCK

No. B15C181—Here is a good number for you. Each Lock has a secret combination on ticket attached to it. Each in envelope. One Dozen in Box.

Per Gross, 9.50
Per Dozen, .85

PER OUTFIT **3.25**

FOUNTAIN PEN and CIGARETTE BOARD

BP247—A 1,000-Hole 5c Cutout Board, fitted with three high-grade Fountain Pens, with 14K Solid Gold Pens. This Board also pays out 150 packages of Cigarettes. We do not furnish cigarettes. Board takes in 50.00.

PER OUTFIT **4.00**

LIGHTER and CIGARETTE BOARD

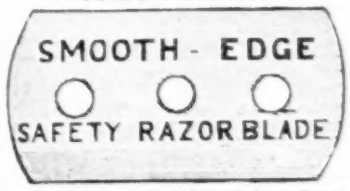
BP225—A 1,000-Hole 5c Cutout Board, fitted with four high-grade leather covered Cigar Lighters. This Board also pays out 150 packages Cigarettes. We do not furnish cigarettes. Board takes in 50.00.

A BIG MONEY MAKER FOR NECKTIE WORKERS

PER GROSS IN QUANTITIES 9.00

No. B14D9—KNITTED RAYON TIES. Newest Patterns and Colors. They sell on sight.

SMOOTH EDGE SAFETY RAZOR BLADES



B8C90—Smooth Edge Safety Razor Blades. Made of Tempered Steel. Each in Oil Paper. 10 Blades in Package. 10 Packages in Carton.

Per Carton (100 Blades) 1.35

N. SHURE CO., *Madison and Franklin Streets,* *CHICAGO*

WARREN TANK CAR COMPANY

WARREN, PENNSYLVANIA

JOHNNY J. JONES EXPOSITION
AMERICAN PREMIER ARMAMENT
TRAVELING WITH
"STEEL SPECIAL" TWO SECTION TRAIN

Orangeburg, S. C.
Oct. 30th, 1928.

Warren Tank Car Company,
Warren, Pa.

Gentlemen:

I received your letter in regard to what I thought of the flat cars that your Company has been building for me since 1912.

The fact that I have had your Company build 51 steel flat and stock cars, I think speaks for itself.

I still have the first flat car you built for me, in my train.

I also wish to state that it is a pleasure to do business with your Company as you have always treated me fair and square.

If I can serve you at any time, I will be glad to do so.

Yours very truly,

Johnny J. Jones

General Manager.

JJJ/VR

ORIGINAL BUILDERS OF 70-FT. STEEL SHOW CARS.

A FEW OF THE LETTERS WE HAVE ON FILE WHICH SPEAK FOR THEMSELVES REGARDING QUALITY AND ENDURANCE OF THE WARREN-MADE CARS.

WEST'S WORLD'S WONDER SHOWS

Frank West
General Manager

Lincoln, Neb. Altoona Pa June 26th. 1928

Warren Tank Car Co.,
Warren, Pa.

Attention: Mr. B.H.Mathis.

My Dear Mr. Mathis:

Will have just received my first bill of this season for car repairs, in amount under $1.00, the thought struck me, I wonder just how much I have spent in the last year on repairs to my train since I have had my steel equipment built by you.

I instructed my secretary to look up this matter and find the amount was just $1.00. The amount actual expense of this repair is not material, but I thought possibly you would be interested, since this period.

When you take into consideration that most of my cars have been in service "as you know" many one year I think the score speaks for itself as to the quality and material and workmanship used in building your steel railroad equipment.

All in all I personally think that your cars are without question the finest and best built for show purposes and I simply take this from the remarks I hear from different superintendents and railroad officials of the cities your cars have travelled.

Respectfully yours

FRANK WEST
General Manager.

OUR CARS HAVE THE LOWEST MAINTENANCE COST.

A Merry Christmas to All

ONE OF THE FLAT CARS OF THE FOUR TRAIN ORDER.
WE HAVE SOLD THE LARGEST SINGLE ORDER OF SHOW CARS KNOWN IN HISTORY.

RUBIN & CHERRY SHOWS, INC.

"THE ARISTOCRAT OF THE TENTED WORLD"

RUBIN GRUBERG PRESIDENT
CHERRY BROS. SHOWS
MONTGOMERY, ALA.

Toronto, Ont. Sept. 8 1928

Warren Tank Car Co.,
Warren, Pa.

Gentlemen:

I have just returned from Detroit, and while there had the pleasure of inspecting the new train which you delivered to my "World Show" and I want to take this opportunity of expressing my ideas on this equipment.

They are the best looking cars I have ever purchased in my life, and from the construction of these cars I am positive that I will have equipment that will last me the rest of my natural life. I have had railroad men inspect the cars and I can surely compliment your company on the workmanship on the train.

If I ever have to buy any more cars they are going to be Warren made cars.

Thanking you very kindly for the attention you gave on this order, I am

Yours very truly

R. Gruberg.

WORKMANSHIP AND DURABILITY, WHERE OUR CARS ARE SUPERIOR.

We have booked several substantial orders for next season. If you do not have our specifications and quotations let us get together to assure you of delivery.

Will Be Represented at Chicago and Kansas City Conventions.

Truthfully Advertised
Honorably Conducted

ISLER GREATER SHOWS

Permanent Address
Chapman, Kansas

Traveling in Our Own Train of
20 Double Length Cars

GLENWOOD, IOWA. JULY 17-1928

Mr. B. H. Mathis,
Warren, Pa.

Friend Mathis:

In regard to the new steel flat car I bought of you I want to say it is more than satisfactory in every way and a much better car than I expected to get when I ordered it from you in Kansas City, Mo.

I will buy more of your cars for next season, in fact I expect to have you make all my train in the next few years. I do not see how any company can build any better cars than the Warren Tank Car Co.

Yours respectfully,

ISLER GREATER SHOWS
Leonard Isler

OUR CARS ONCE USED ARE ALWAYS USED. WE NOW HAVE THIS REPEAT ORDER.

WARREN TANK CAR COMPANY

WARREN, PENNSYLVANIA